Authorized Edition

Guitar

5 OF THE BEST

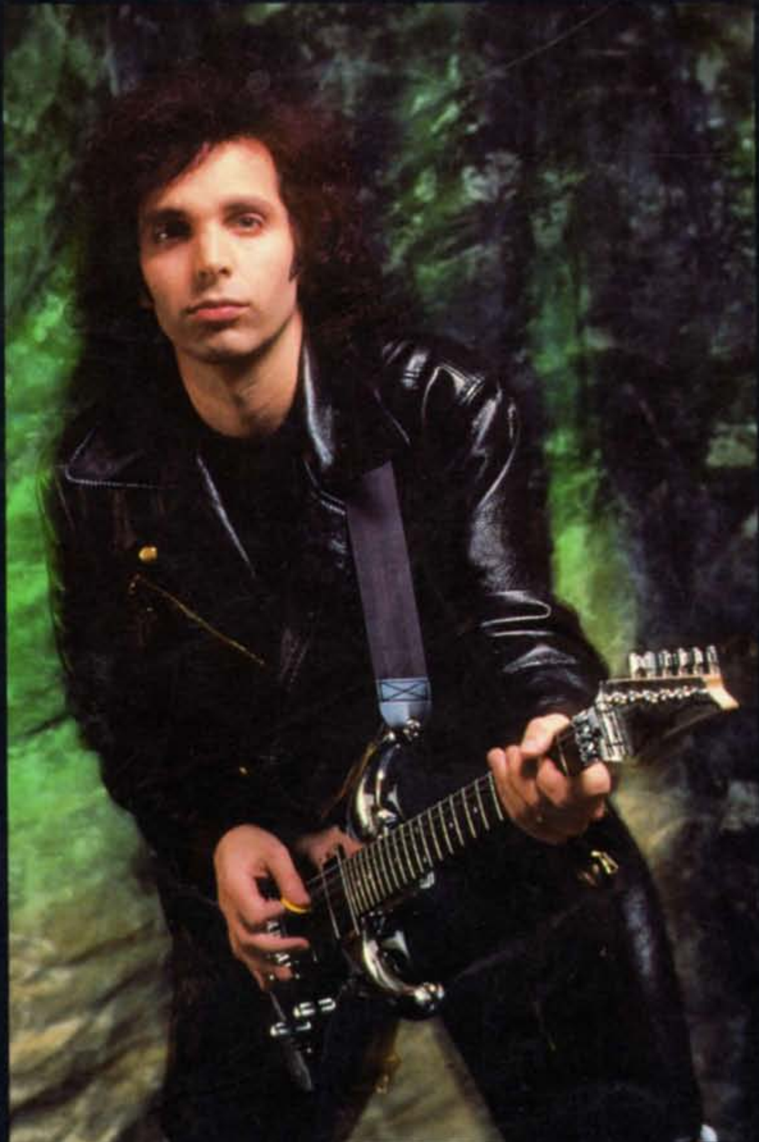
FOR GUITAR

JOE SATRIANI

WITH TABLATURE

PLAY IT LIKE IT IS

110



1 BIG BAD MOON
from "Flying in a Blue Dream"

2 BACK TO SHALLA-BAL
from "Flying in a Blue Dream"

3 SATCH BOOGIE
from "Surfing with the Alien"

4 SURFING WITH THE ALIEN
from "Surfing with the Alien"

5 ICE NINE
from "Dreaming #11"

Cherry Lane Music

5 OF THE BEST

FOR GUITAR

110

JOE SATRIANI

As recorded by JOE SATRIANI on RELATIVITY Records

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Music Engraving by W.R. Music
Production Manager: Daniel Rosenbaum
Art Direction: Alisa Hill
Administration: Monica Corton
Director of Music: Mark Phillips

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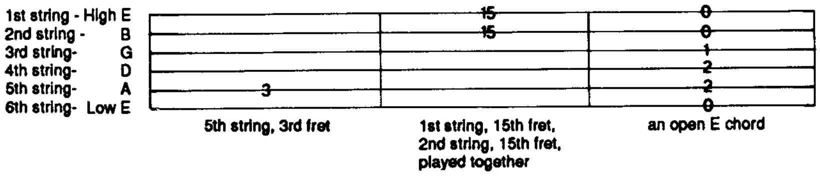
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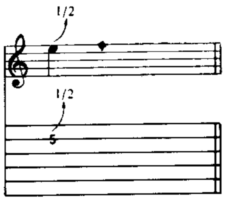
TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

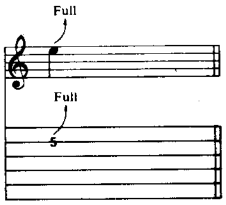


Definitions for Special Guitar Notation

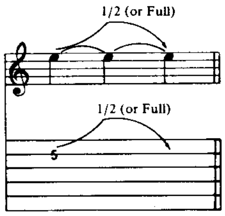
BEND: Strike the note and bend up ½ step (one fret).



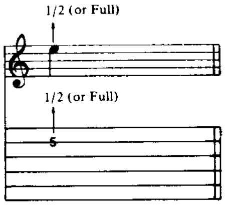
BEND: Strike the note and bend up a whole step (two frets).



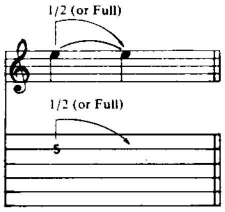
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



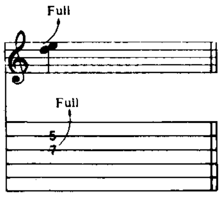
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



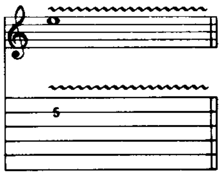
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



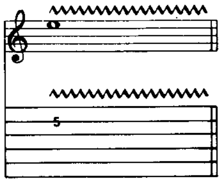
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



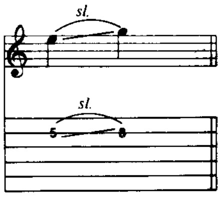
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



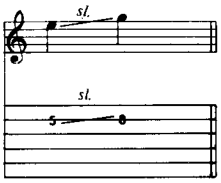
WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



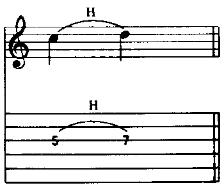
SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



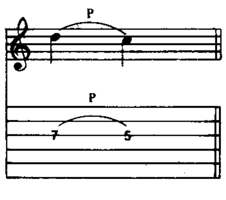
SLIDE: Same as above, except the second note is struck.



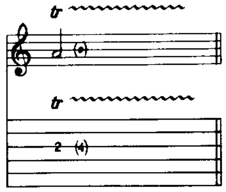
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



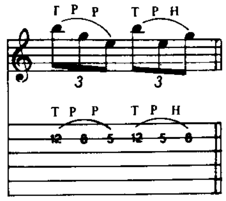
PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



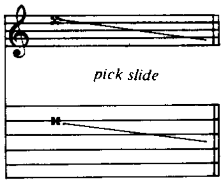
TRILL: Very rapidly alternate between the note indicated and the small note shown is parentheses by hammering on and pulling off.
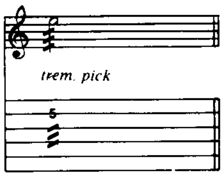


TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



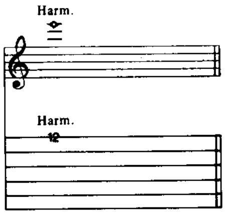
PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



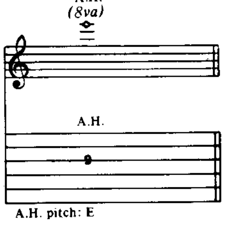
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



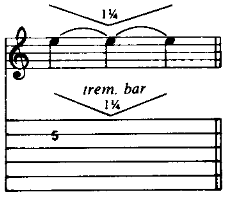
NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



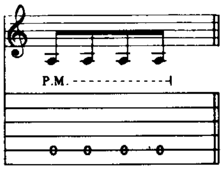
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.
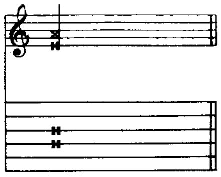


TREMOLO BAR: The pitch of the note or chord is dropped a specifie number of steps then returned to t original pitch.



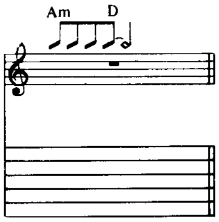
PALM MUTING: The note is partia muted by the right hand lightly touching the string(s) just before t bridge.



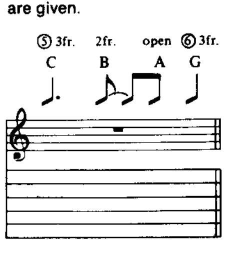
MUFFLED STRINGS: A percussiv sound is produced by laying the le hand across the strings without depressing them and striking the with the right hand.



RHYTHM SLASHES: Strum chord in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first pa of the transcription.
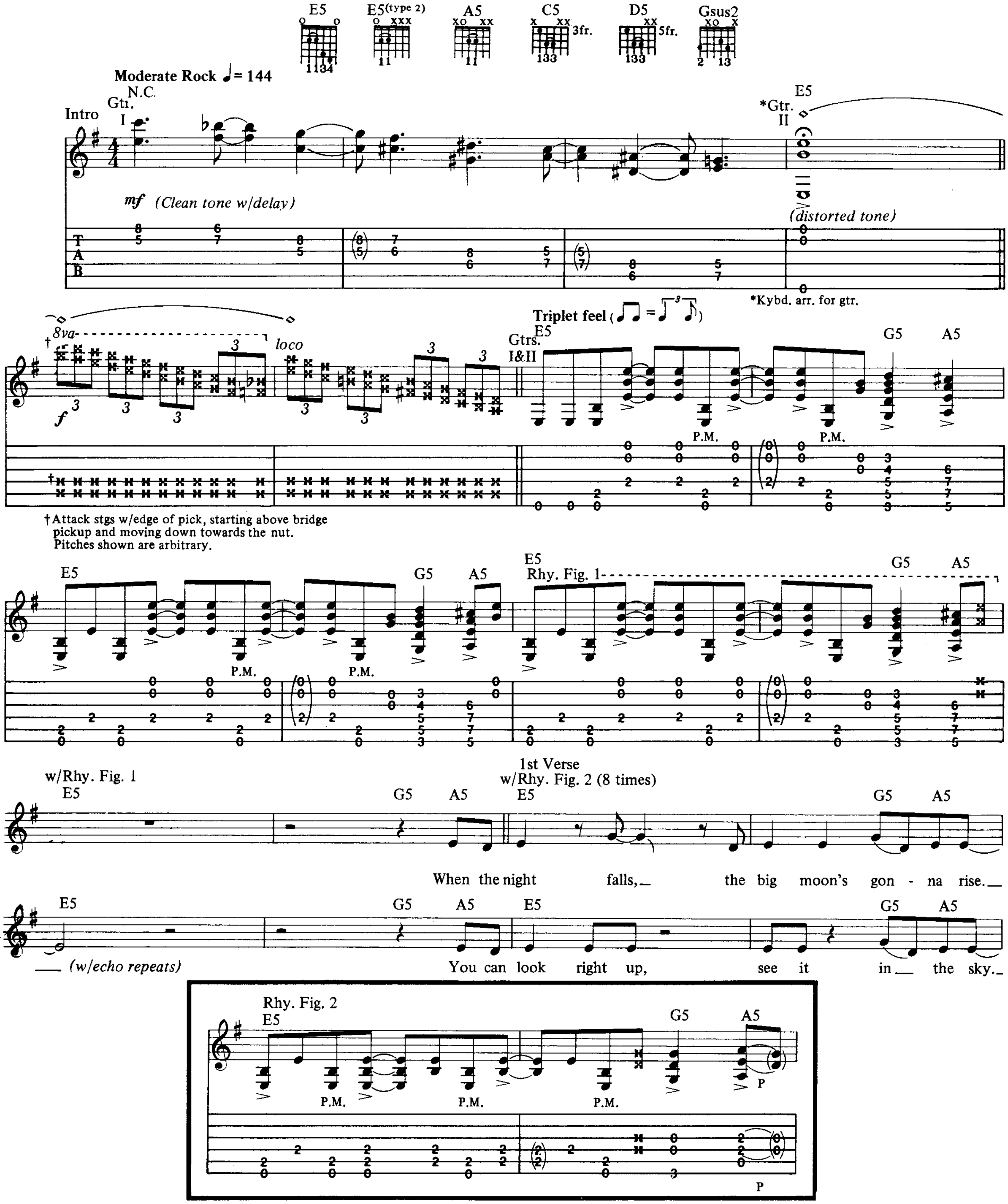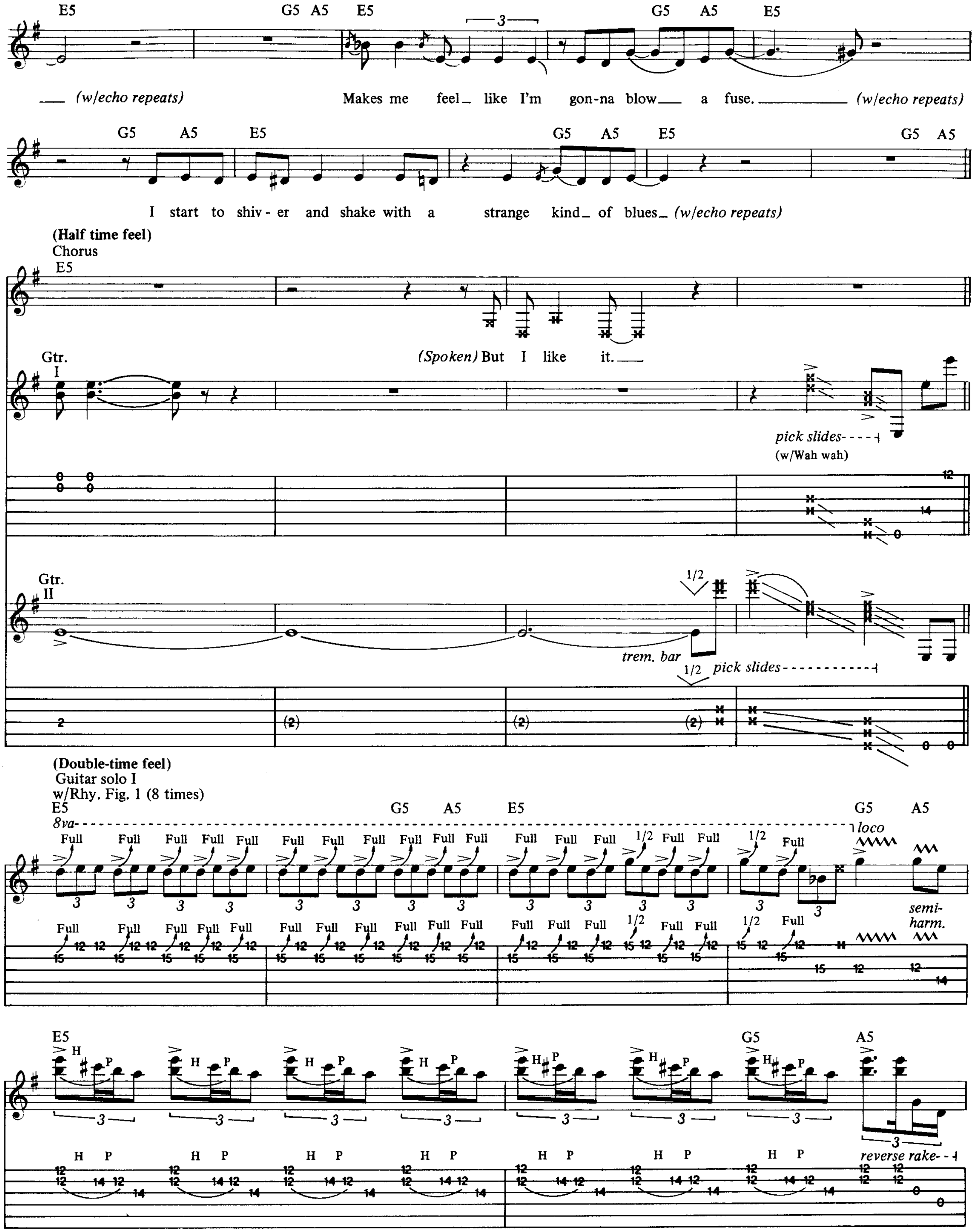


RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. The circled number above the note na indicates which string to play. Wh successive notes are played on th same string, only the fret number are given.
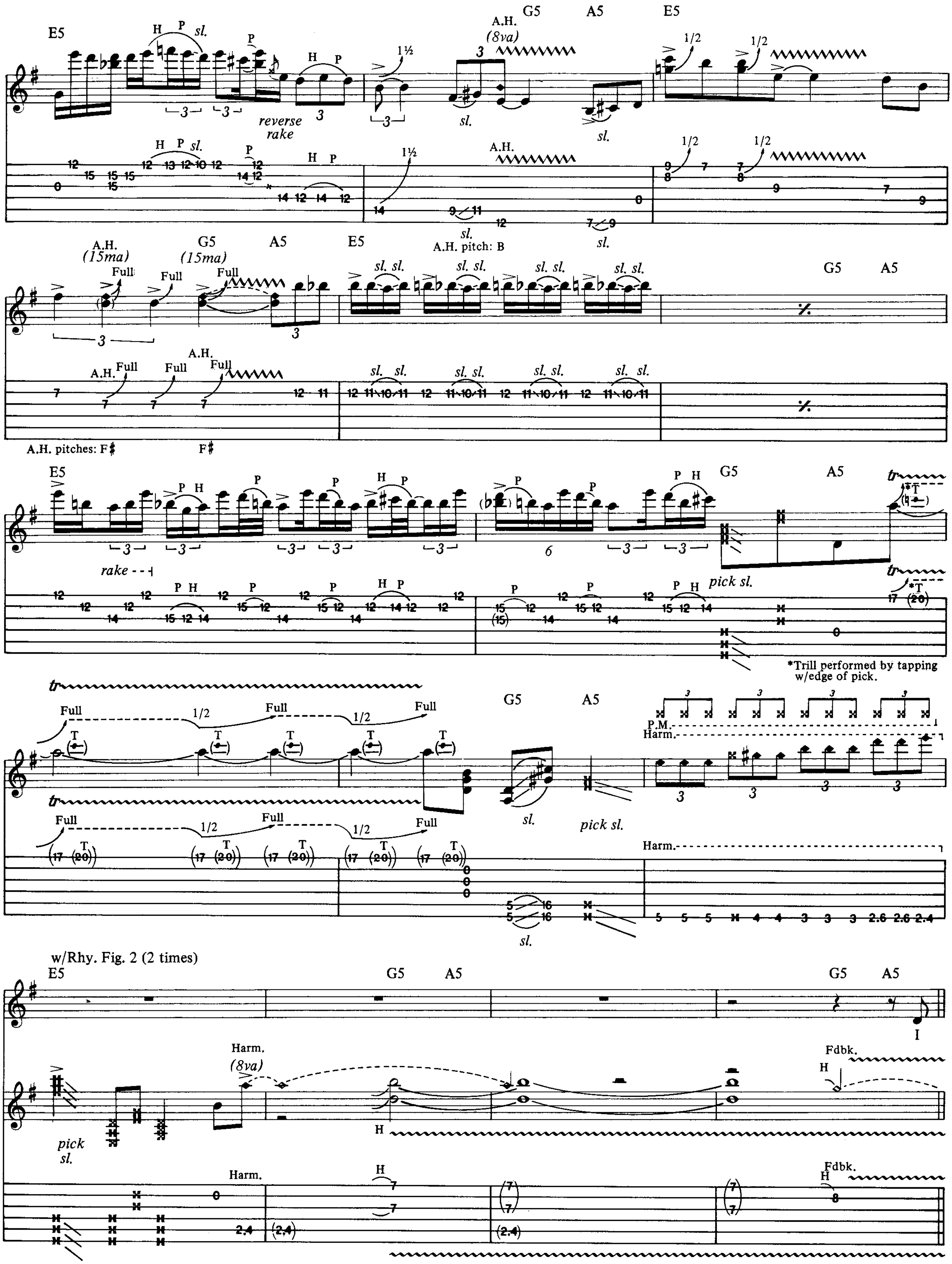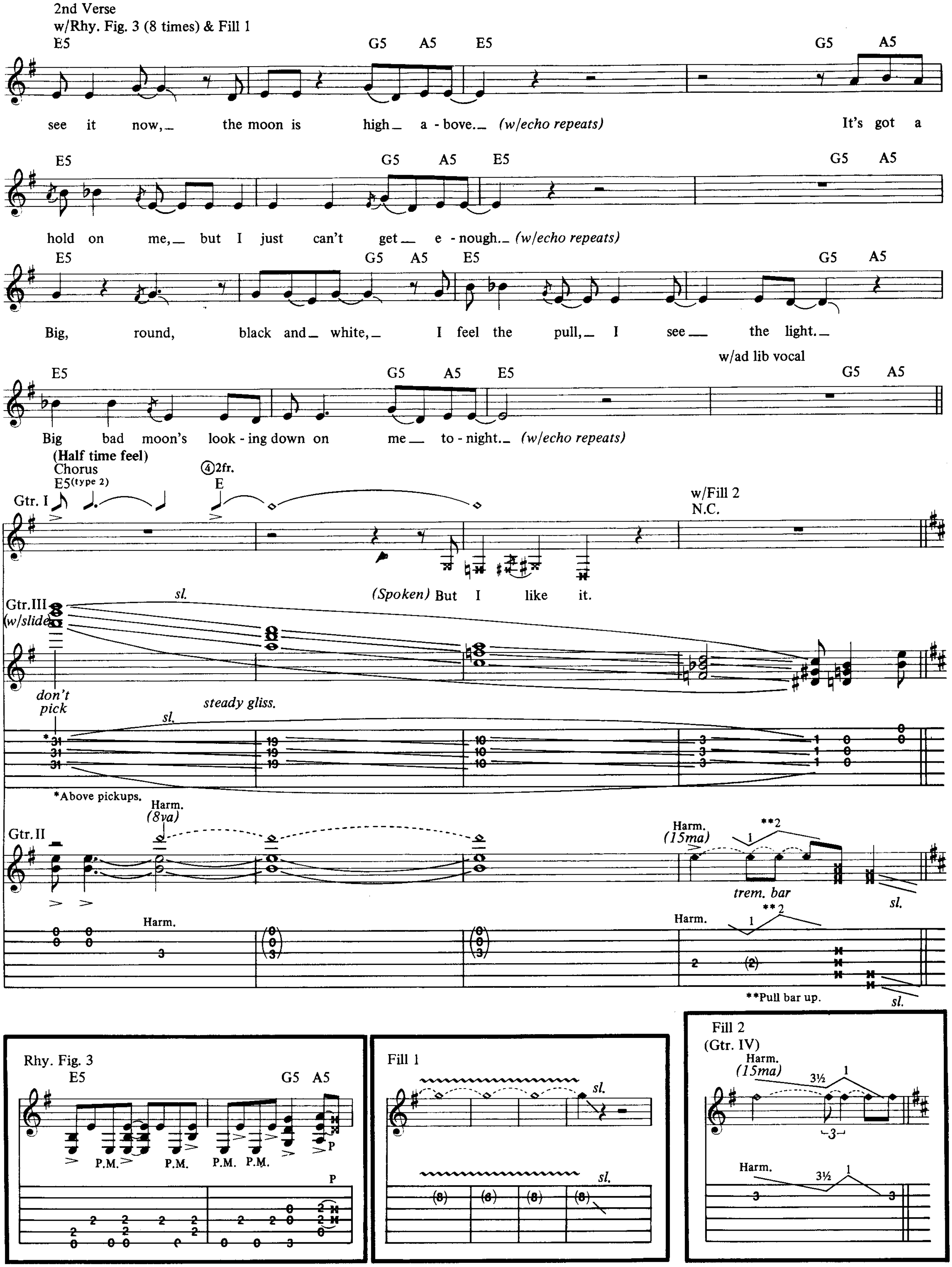


BIG BAD MOON
from "Flying in a Blue Dream"
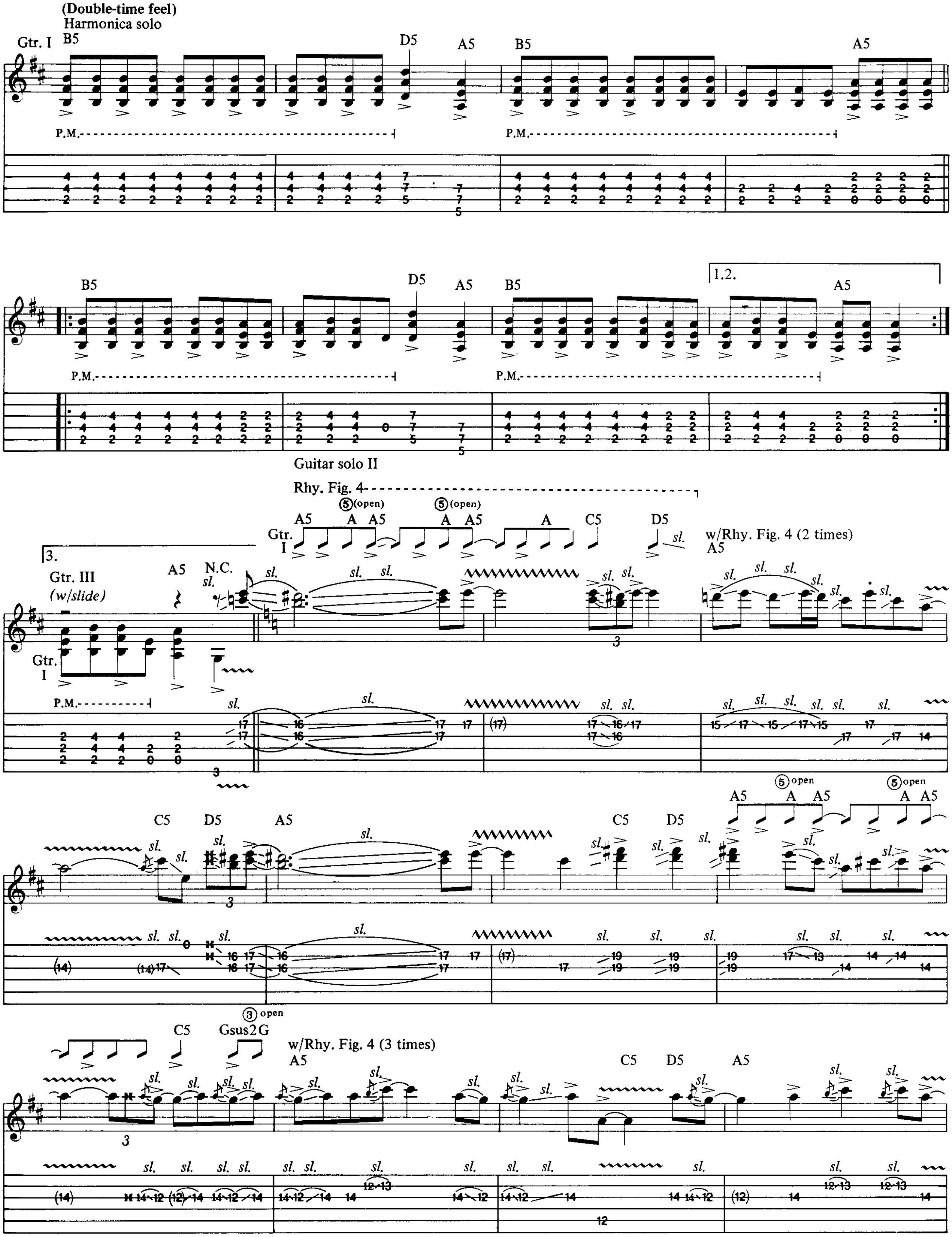
Words and Music by
Joe Satriani

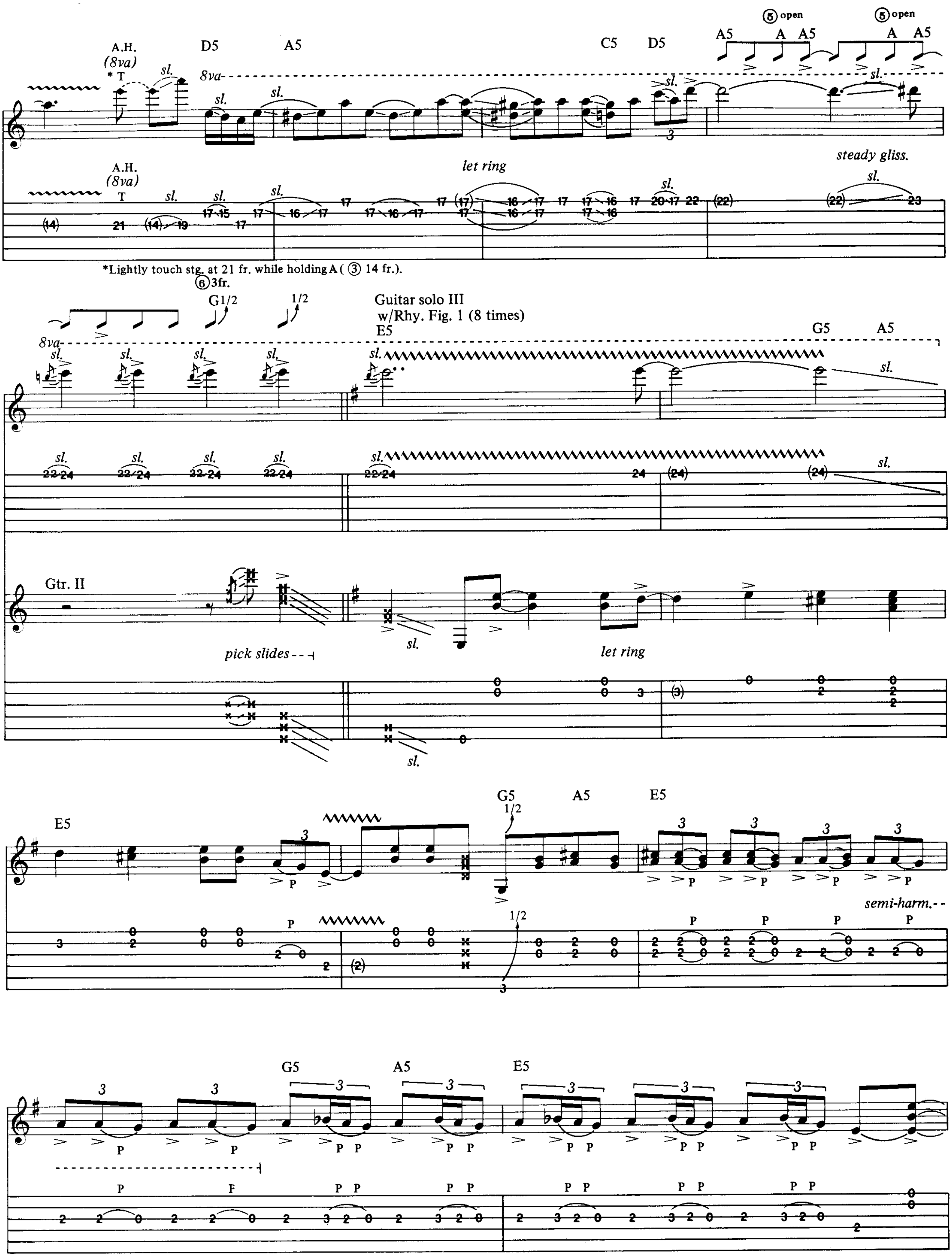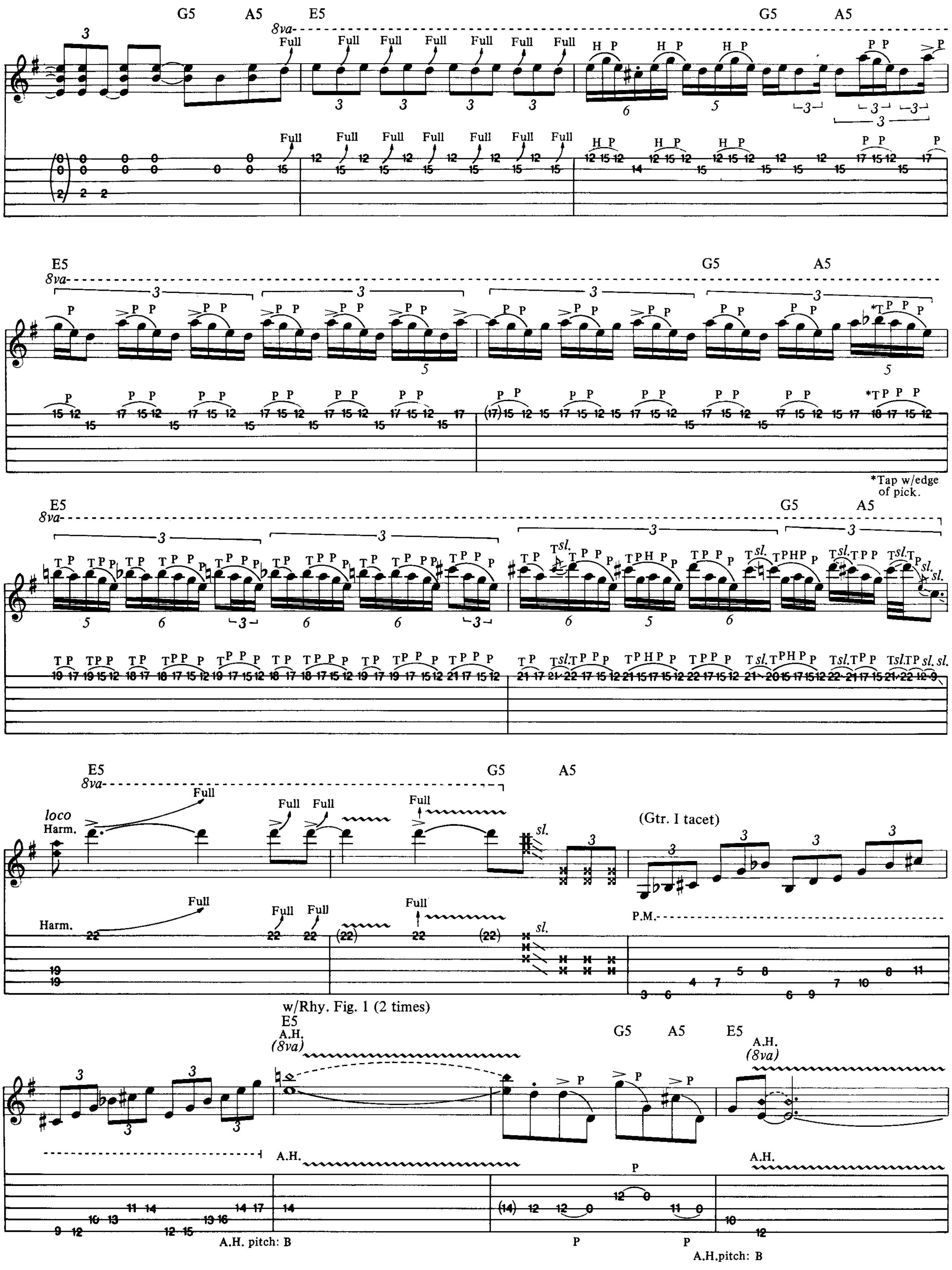



E5 G5 A5 E5 G5 A5 E5
(w/echo repeats) Makes me feel like I'm gon-na blow a fuse. (w/echo repeats)
G5 A5 E5 G5 A5 E5 G5 A5
I start to shiv - er and shake with a strange kind of blues (w/echo repeats)
(Half time feel)
Chorus
E5
(Spoken) But I like it.
Gtr. I
pick slides
(w/Wah wah)
Gtr. II
1/2
trem. bar
pick slides
(Double-time feel)
Guitar solo I
w/Rhy. Fig. 1 (8 times)
E5 G5 A5 E5 G5 A5
8va
loco
Full
1/2
semi-harm.
E5 G5 A5
H P
reverse rake
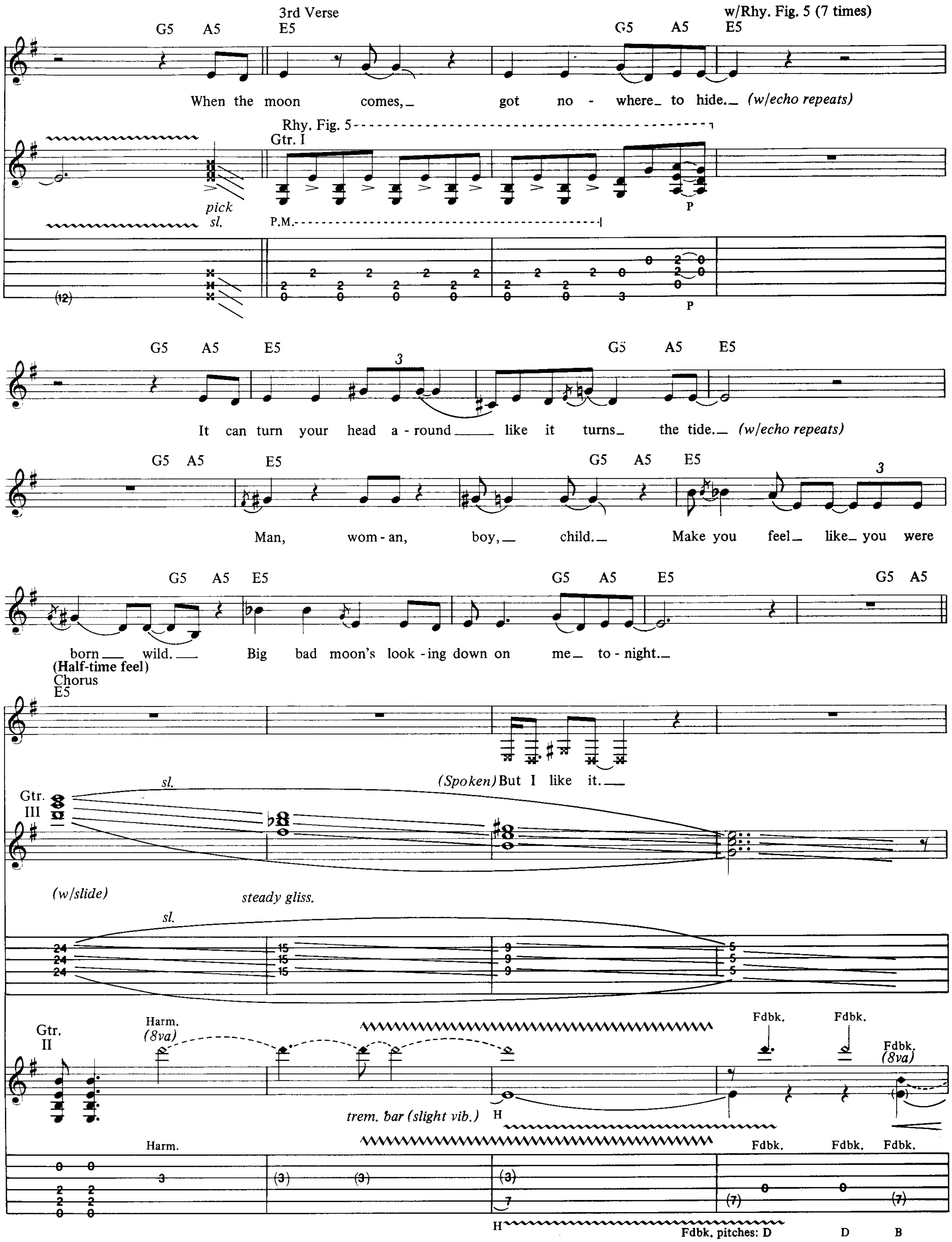

E5
G5
A5
E5
A.H.
(8va)
H P sl.
reverse rake
A.H. pitch: B
A.H. (15ma)
(15ma)
Full
1/2
A.H. pitches: F♯
F♯
rake
pick sl.
*Trill performed by tapping w/edge of pick.
P.M.
Harm.
w/Rhy. Fig. 2 (2 times)
Fdbk.
pick sl.
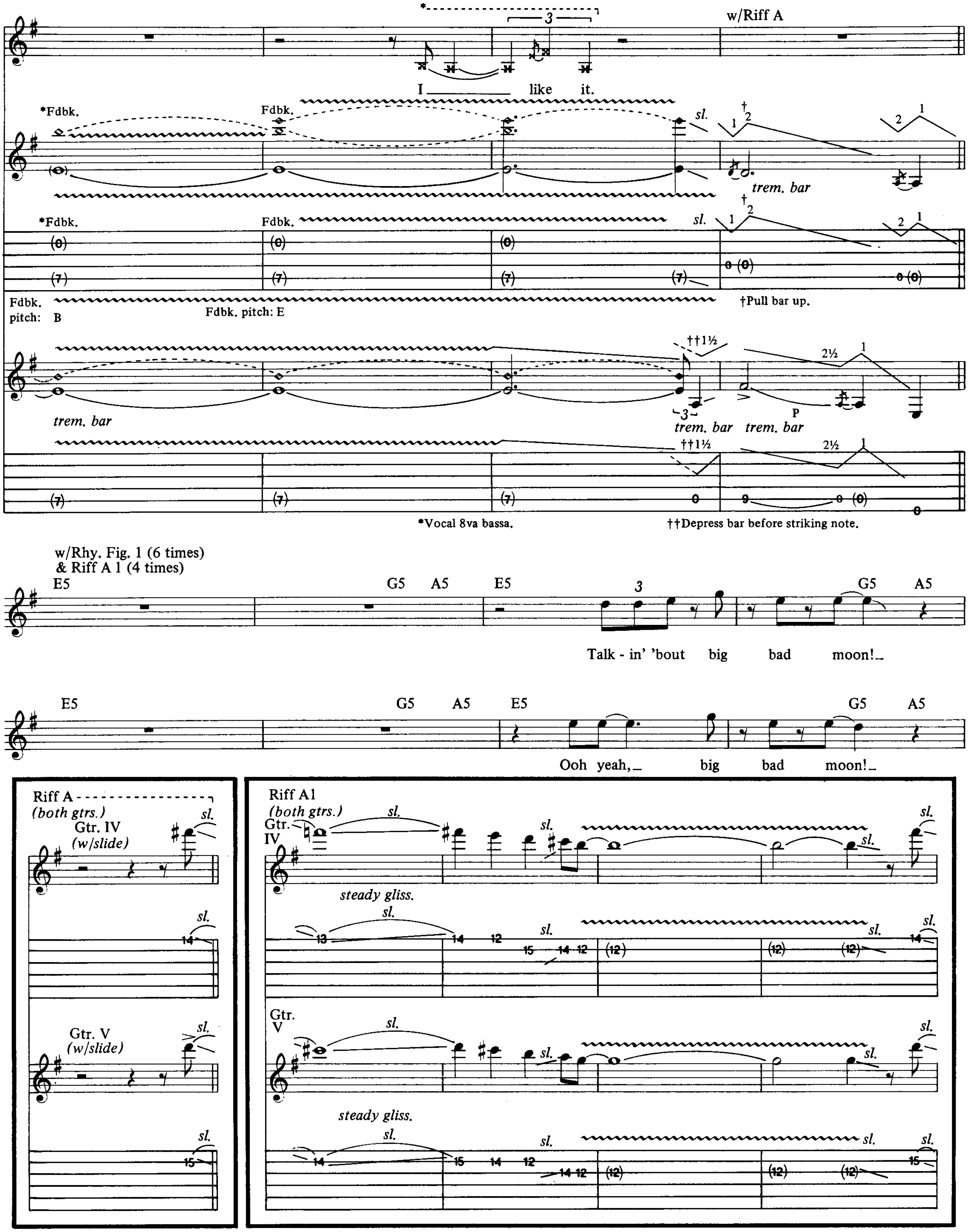

2nd Verse
w/Rhy. Fig. 3 (8 times) & Fill 1
E5 G5 A5 E5 G5 A5
see it now, the moon is high a - bove. (w/echo repeats) It's got a
hold on me, but I just can't get e - nough. (w/echo repeats)
Big, round, black and white, I feel the pull, I see the light.
w/ad lib vocal
Big bad moon's look - ing down on me to - night. (w/echo repeats)
(Half time feel)
Chorus
E5(type 2)
④2fr.
E
Gtr. I
w/Fill 2
N.C.
(Spoken) But I like it.
Gtr.III (w/slide)
sl.
don't pick
steady gliss.
*Above pickups.
Gtr. II
Harm.
(8va)
(15ma)
trem. bar
**Pull bar up.
Rhy. Fig. 3
P.M.
Fill 1
Fill 2
(Gtr. IV)
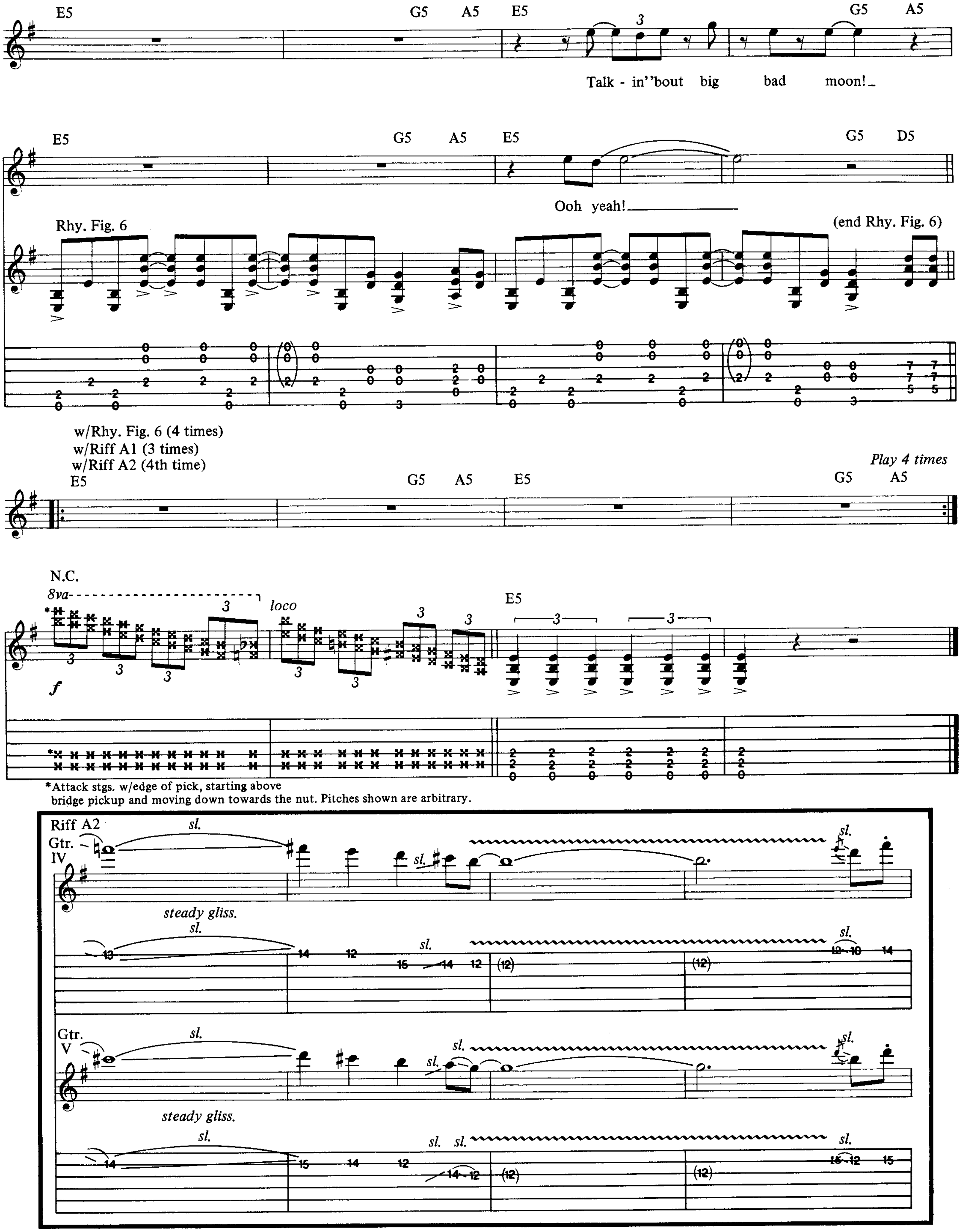

(Double-time feel)
Harmonica solo
Gtr. I
B5
D5
A5
P.M.
1.2.
3.
Guitar solo II
Rhy. Fig. 4
Gtr. I
(open)
open
C5
w/Rhy. Fig. 4 (2 times)
Gtr. III
(w/slide)
N.C.
sl.
Gsus2
G
w/Rhy. Fig. 4 (3 times)


A.H. (8va)
D5
A5
C5
D5
A5 A A5
A A5
⑤ open
8va
sl.
let ring
steady gliss.
*Lightly touch stg. at 21 fr. while holding A (③ 14 fr.).
⑥3fr.
G1/2
1/2
Guitar solo III
w/Rhy. Fig. 1 (8 times)
E5
G5
A5
Gtr. II
pick slides
let ring
E5
G5
A5
E5
semi-harm.
G5
A5
E5


G5
A5
E5
8va
Full
H P
P P
*Tap w/edge of pick.
loco
Harm.
sl.
(Gtr. I tacet)
P.M.
w/Rhy. Fig. 1 (2 times)
A.H.
(8va)
A.H. pitch: B
A.H.pitch: B
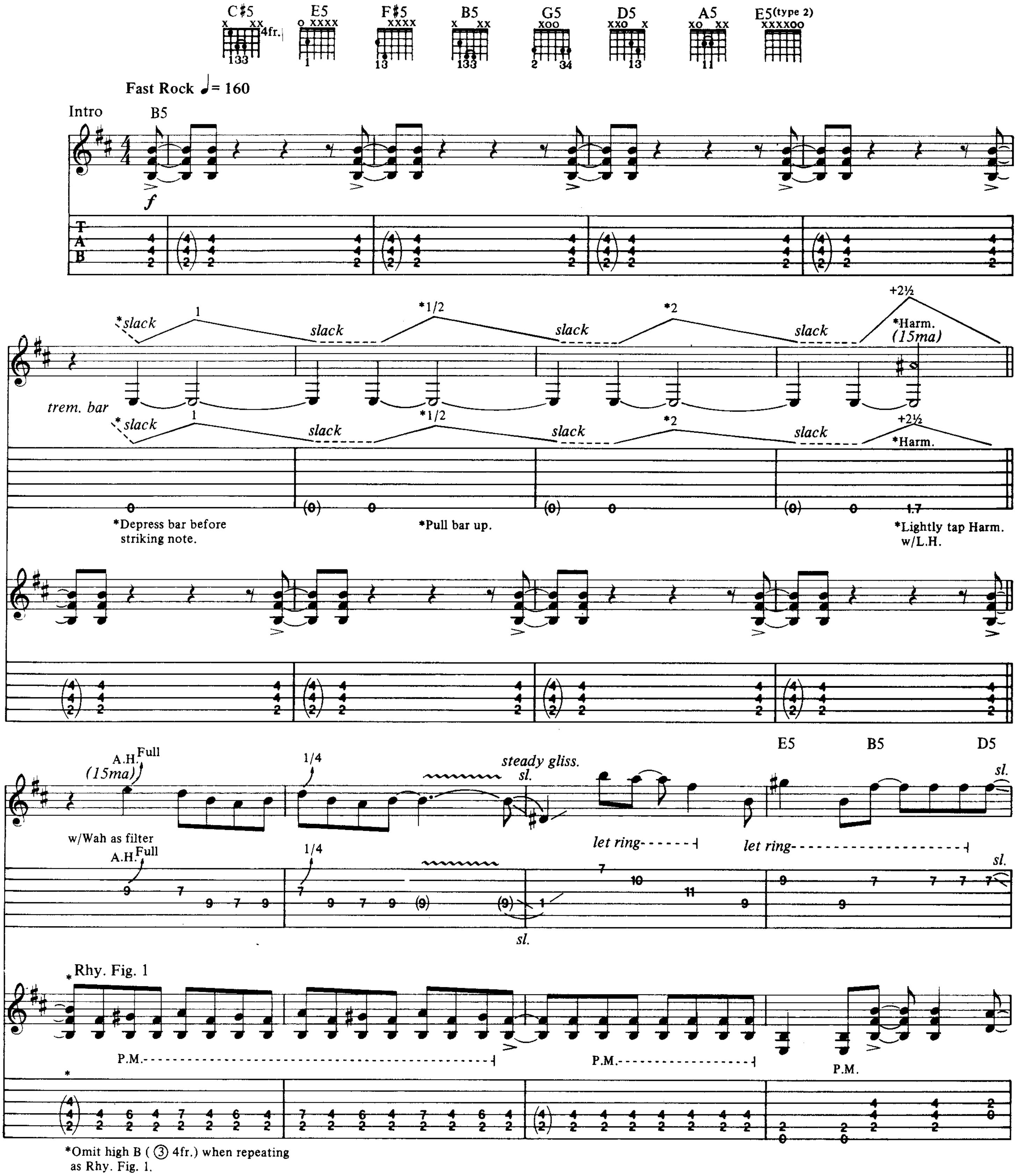

3rd Verse
w/Rhy. Fig. 5 (7 times)
G5 A5 E5 G5 A5 E5
When the moon comes, got no - where to hide. (w/echo repeats)
Rhy. Fig. 5
Gtr. I
pick sl.
P.M.
P
It can turn your head a - round like it turns the tide. (w/echo repeats)
Man, wom - an, boy, child. Make you feel like you were
born wild. Big bad moon's look - ing down on me to - night.
(Half-time feel)
Chorus
(Spoken) But I like it.
Gtr. III
sl.
(w/slide)
steady gliss.
Gtr. II
Harm.
(8va)
trem. bar (slight vib.)
H
Fdbk.
Fdbk. pitches: D D B

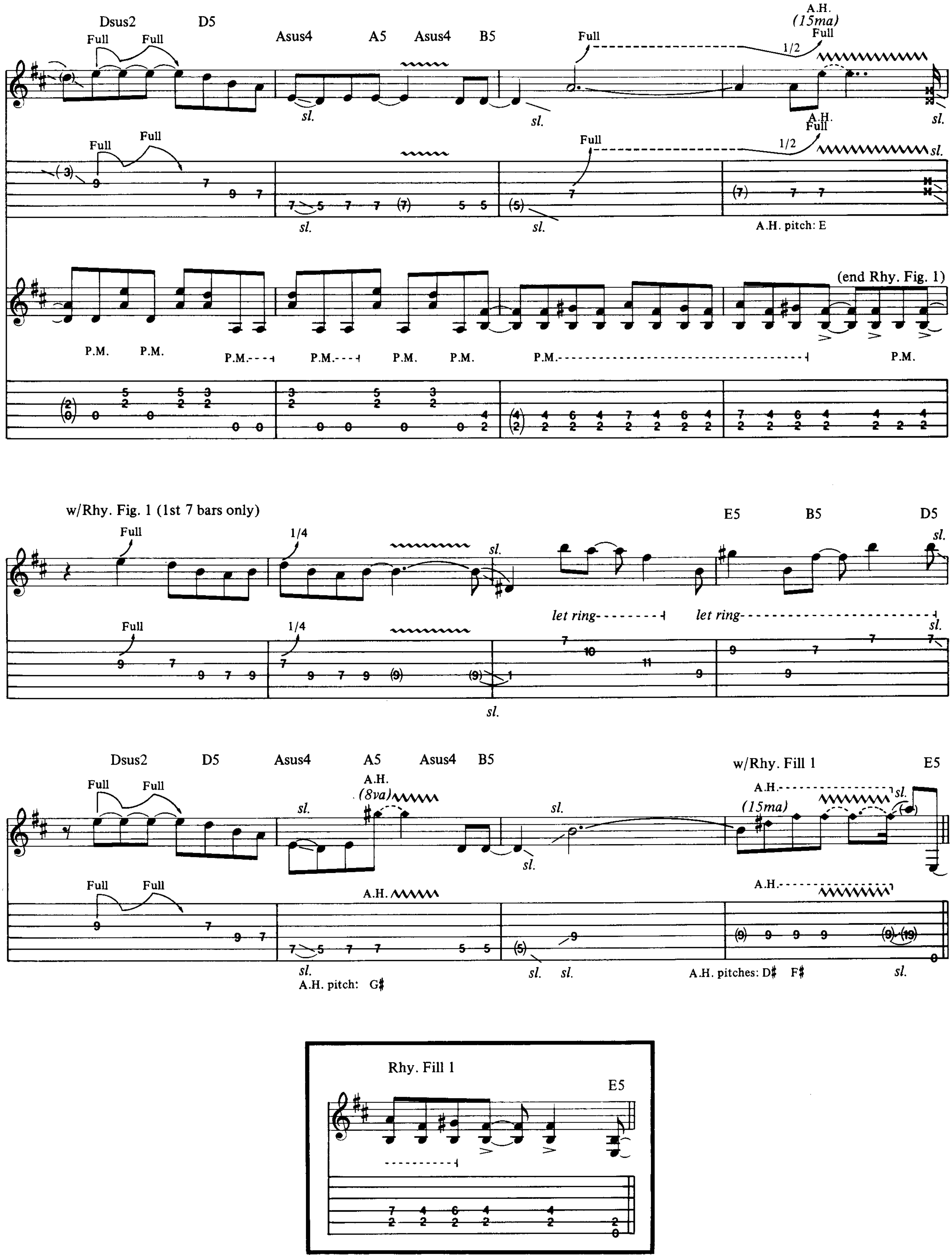

w/Riff A
I like it.
*Fdbk.
Fdbk.
sl.
trem. bar
†Pull bar up.
Fdbk. pitch: B
Fdbk. pitch: E
trem. bar
††1½
2½
P
*Vocal 8va bassa.
††Depress bar before striking note.
w/Rhy. Fig. 1 (6 times)
& Riff A 1 (4 times)
E5
G5
A5
Talk - in' 'bout big bad moon!
Ooh yeah, big bad moon!
Riff A
(both gtrs.)
Gtr. IV
(w/slide)
Gtr. V
(w/slide)
Riff A1
steady gliss.
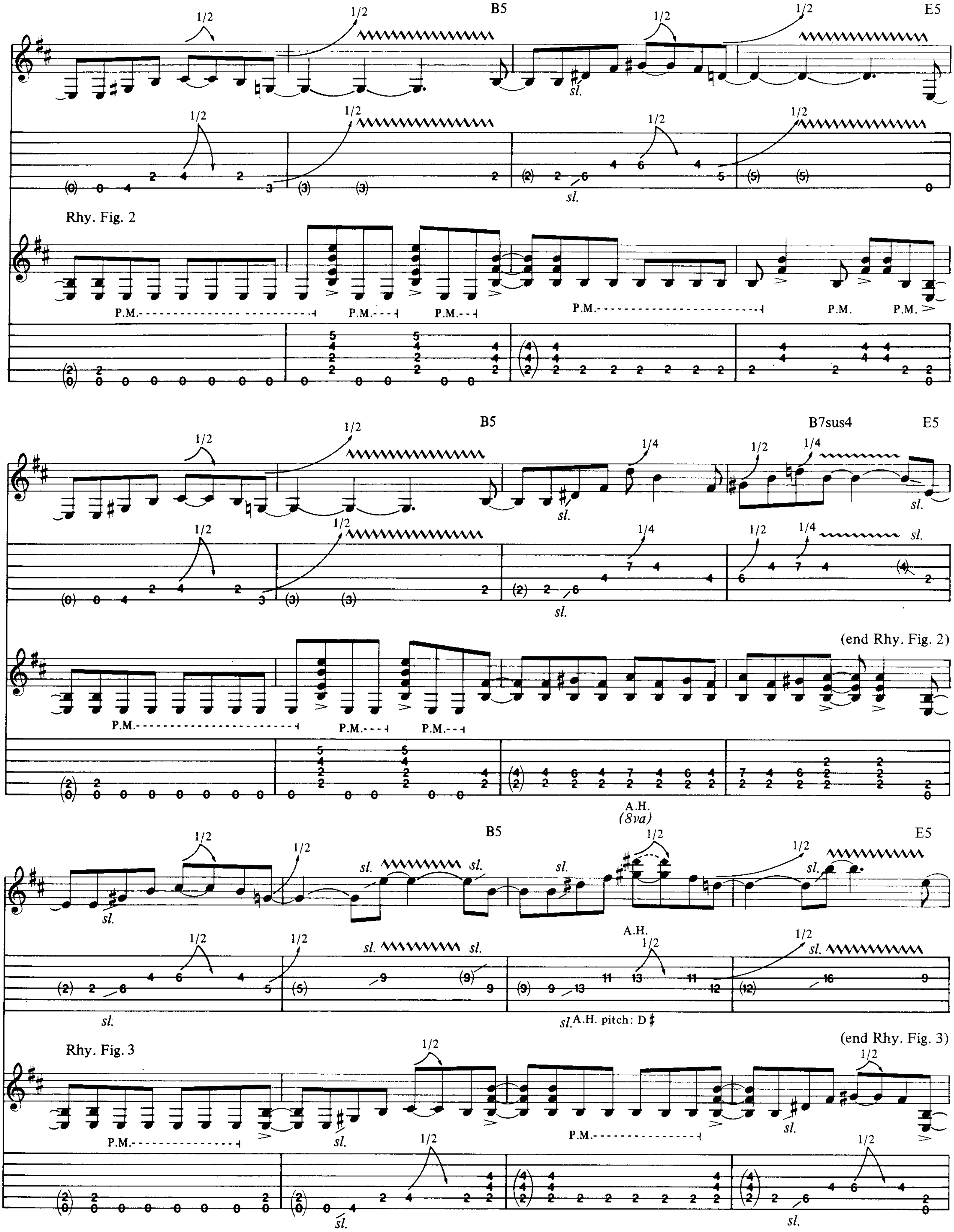

E5
G5
A5
E5
G5
A5
Talk - in' 'bout big bad moon!
E5
G5
A5
E5
G5
D5
Ooh yeah!
Rhy. Fig. 6
(end Rhy. Fig. 6)
w/Rhy. Fig. 6 (4 times)
w/Riff A1 (3 times)
w/Riff A2 (4th time)
E5
G5
A5
E5
Play 4 times
G5
A5
N.C.
8va
loco
f
E5
*Attack stgs. w/edge of pick, starting above bridge pickup and moving down towards the nut. Pitches shown are arbitrary.
Riff A2
Gtr. IV
sl.
steady gliss.
Gtr. V
sl.
steady gliss.
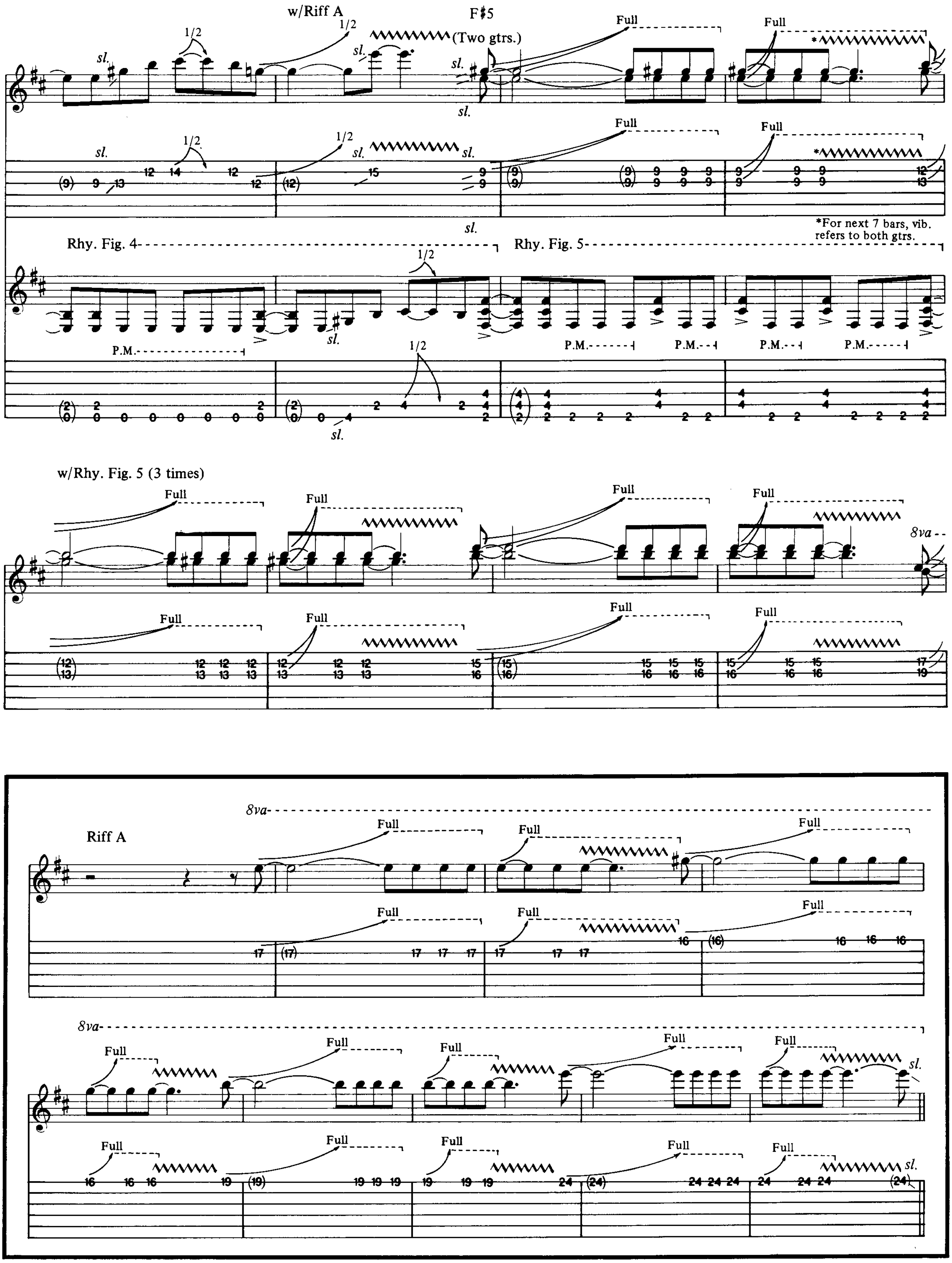
BACK TO SHALLA-BAL
from "Flying in a Blue Dream"
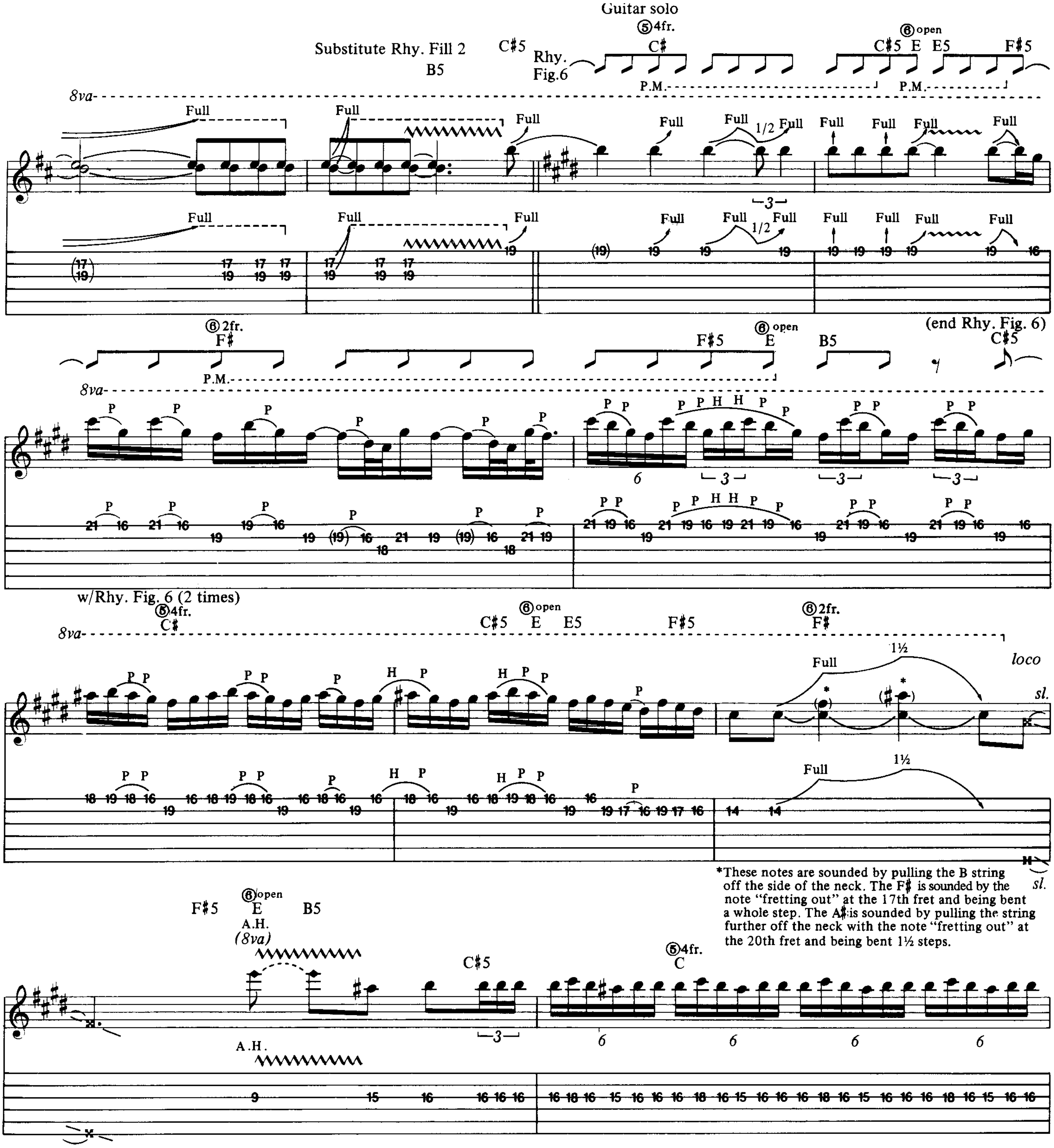
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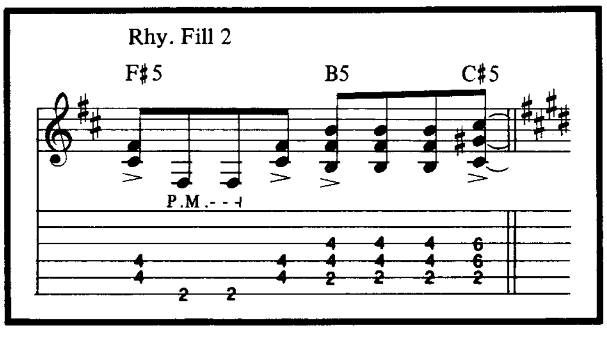

Dsus2 D5 Asus4 A5 Asus4 B5
Full Full
A.H. (15ma)
1/2
sl.
A.H. pitch: E
(end Rhy. Fig. 1)
P.M.
w/Rhy. Fig. 1 (1st 7 bars only)
E5 B5 D5
1/4
let ring
A.H. (8va)
w/Rhy. Fill 1
E5
A.H. pitch: G♯
A.H. pitches: D♯ F♯
Rhy. Fill 1
E5
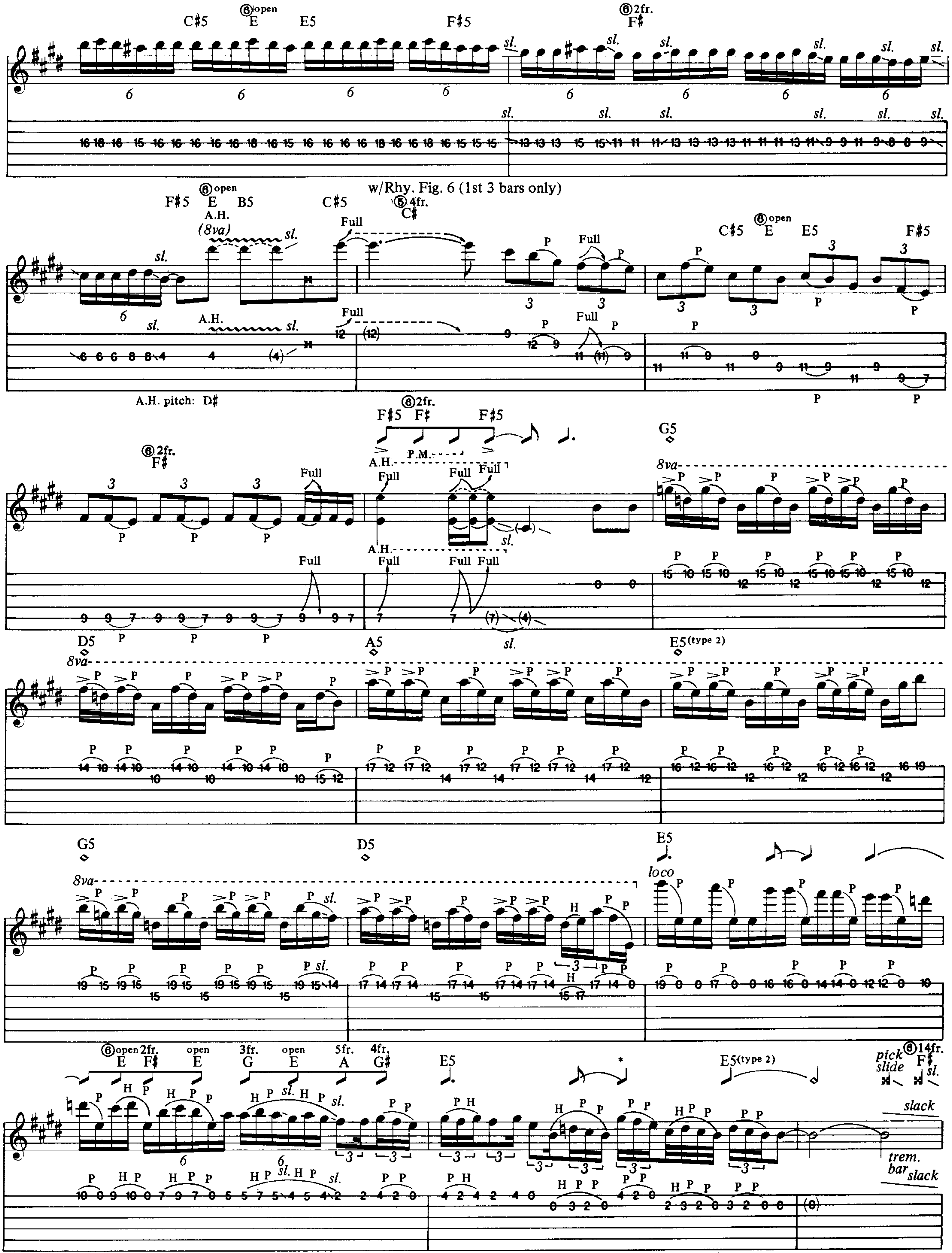

B5
E5
Rhy. Fig. 2
P.M.
B5
B7sus4
E5
(end Rhy. Fig. 2)
A.H.
(8va)
B5
E5
A.H. pitch: D♯
Rhy. Fig. 3
(end Rhy. Fig. 3)
sl.


w/Riff A
F♯5
(Two gtrs.)
Full
1/2
sl.
*For next 7 bars, vib. refers to both gtrs.
Rhy. Fig. 4
Rhy. Fig. 5
P.M.
w/Rhy. Fig. 5 (3 times)
8va
Riff A

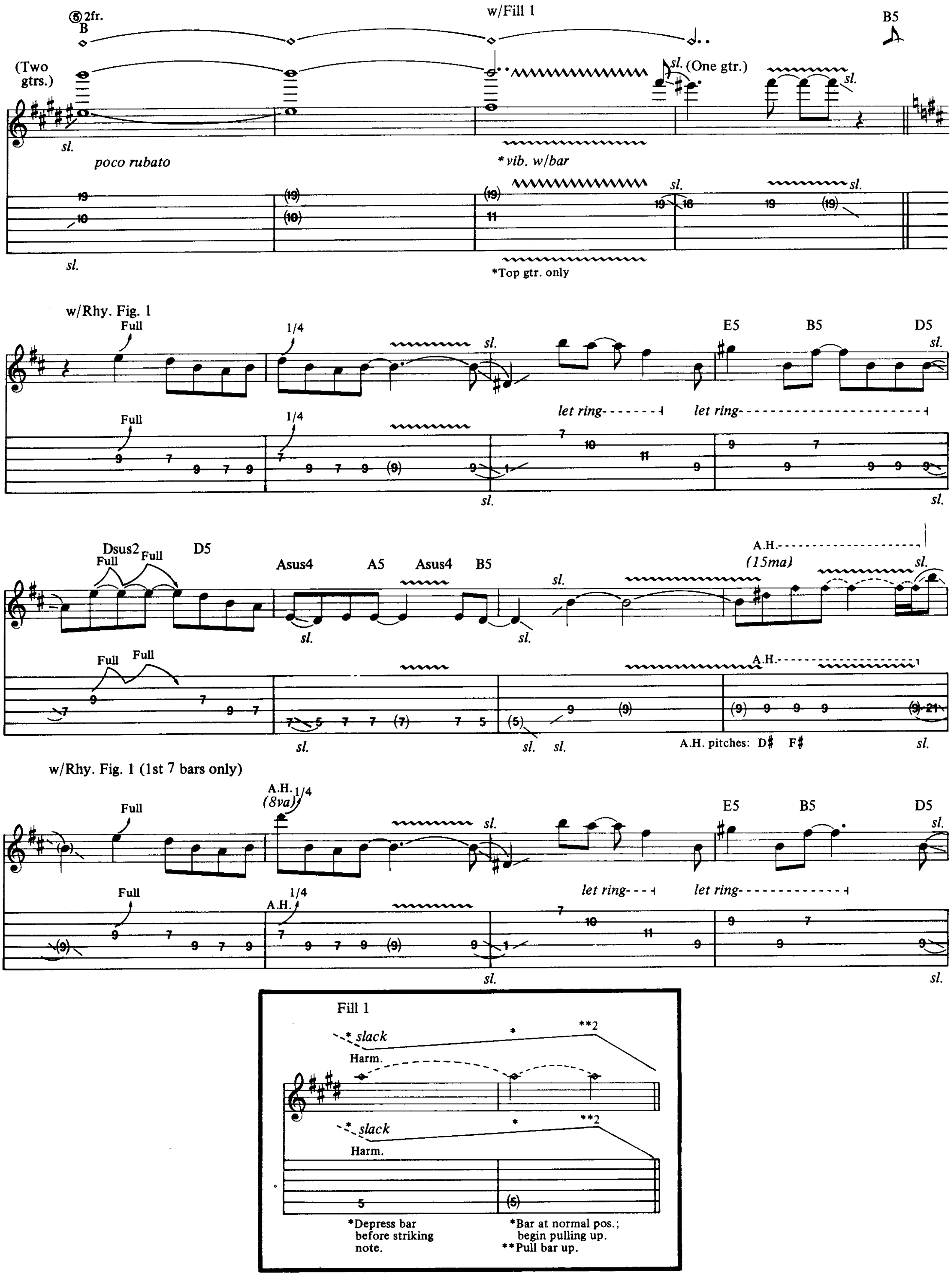


*These notes are sounded by pulling the B string off the side of the neck. The F♯ is sounded by the note "fretting out" at the 17th fret and being bent a whole step. The A♯ is sounded by pulling the string further off the neck with the note "fretting out" at the 20th fret and being bent 1½ steps.
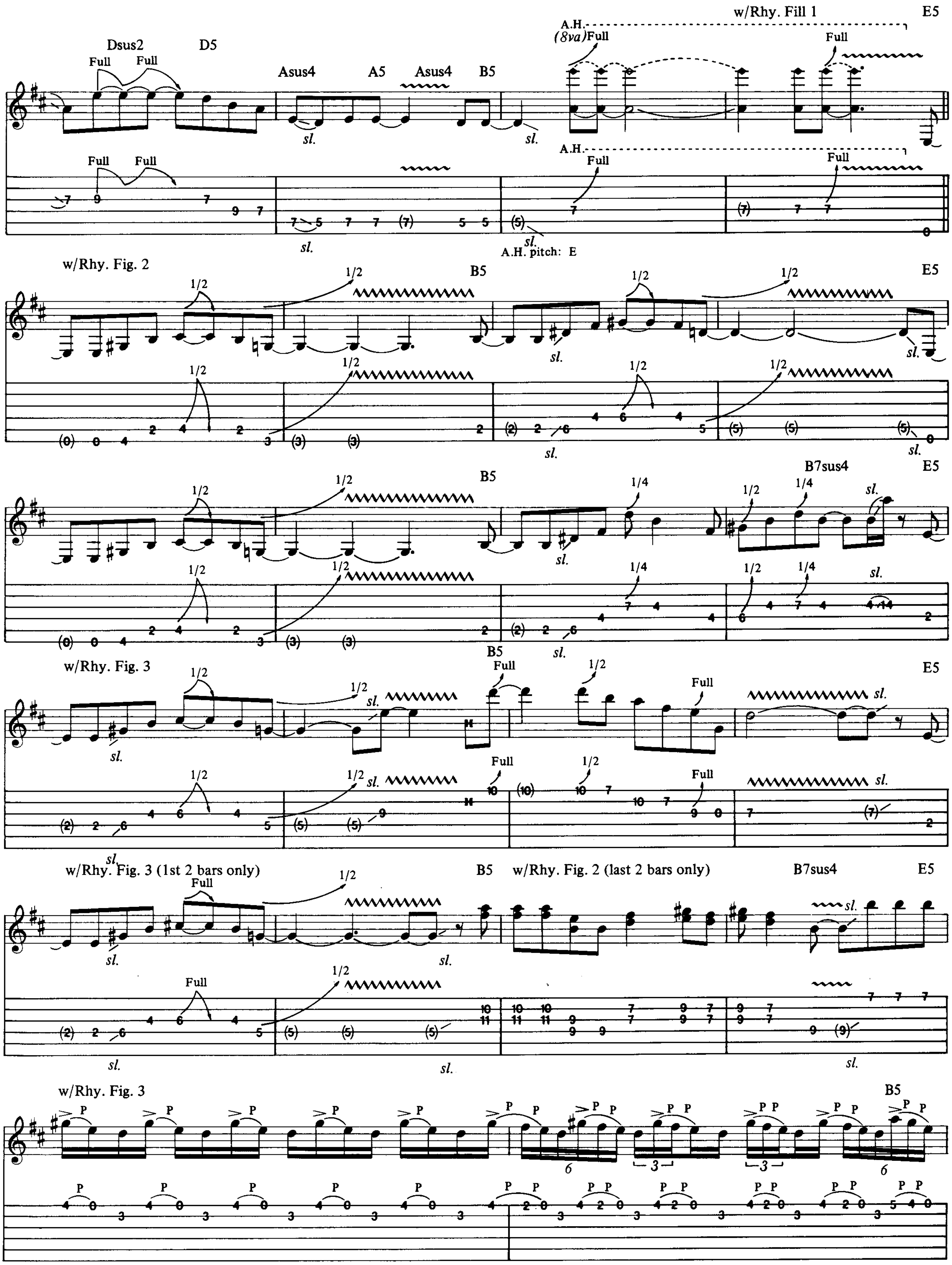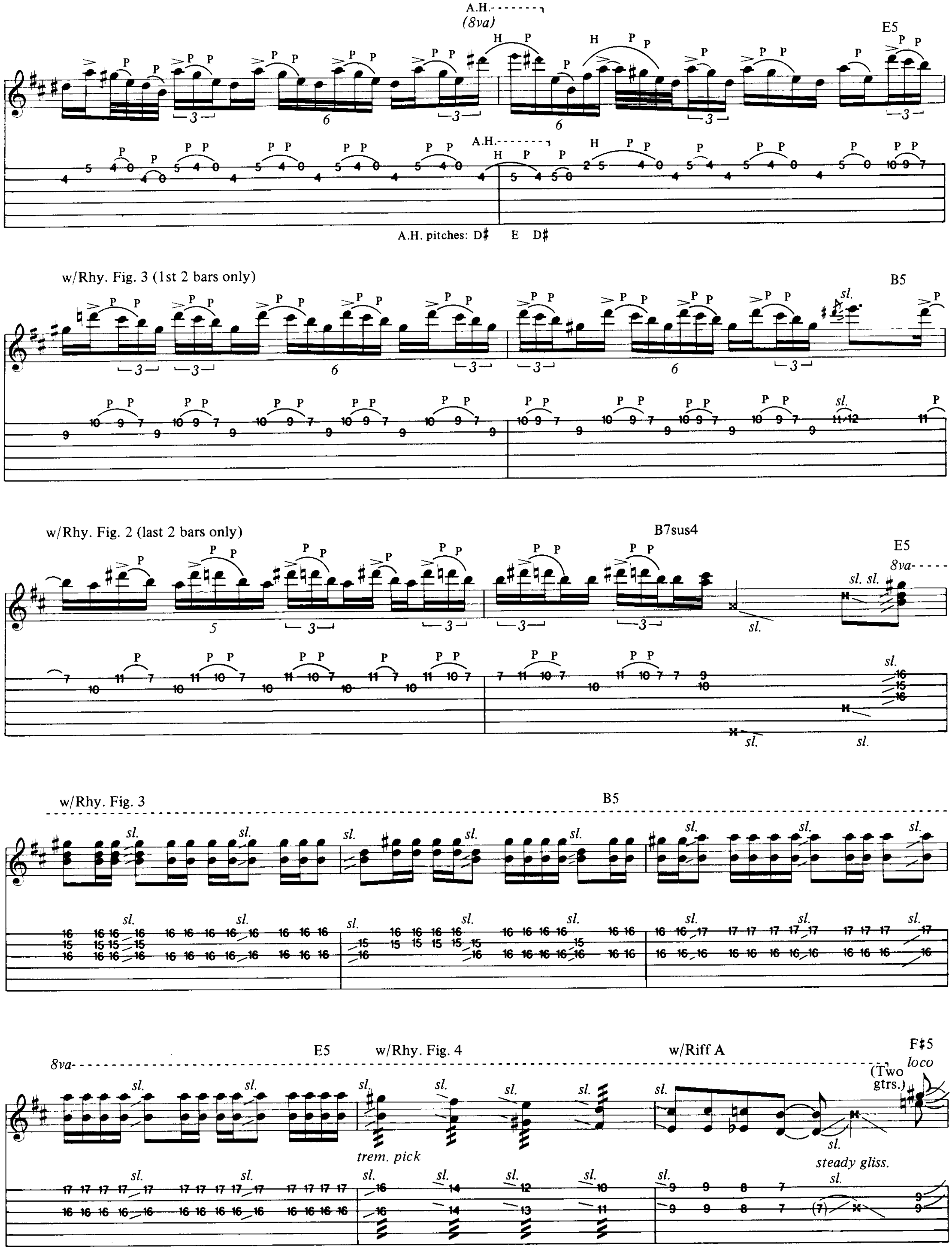




*Let E5 ring over E5(type 2).
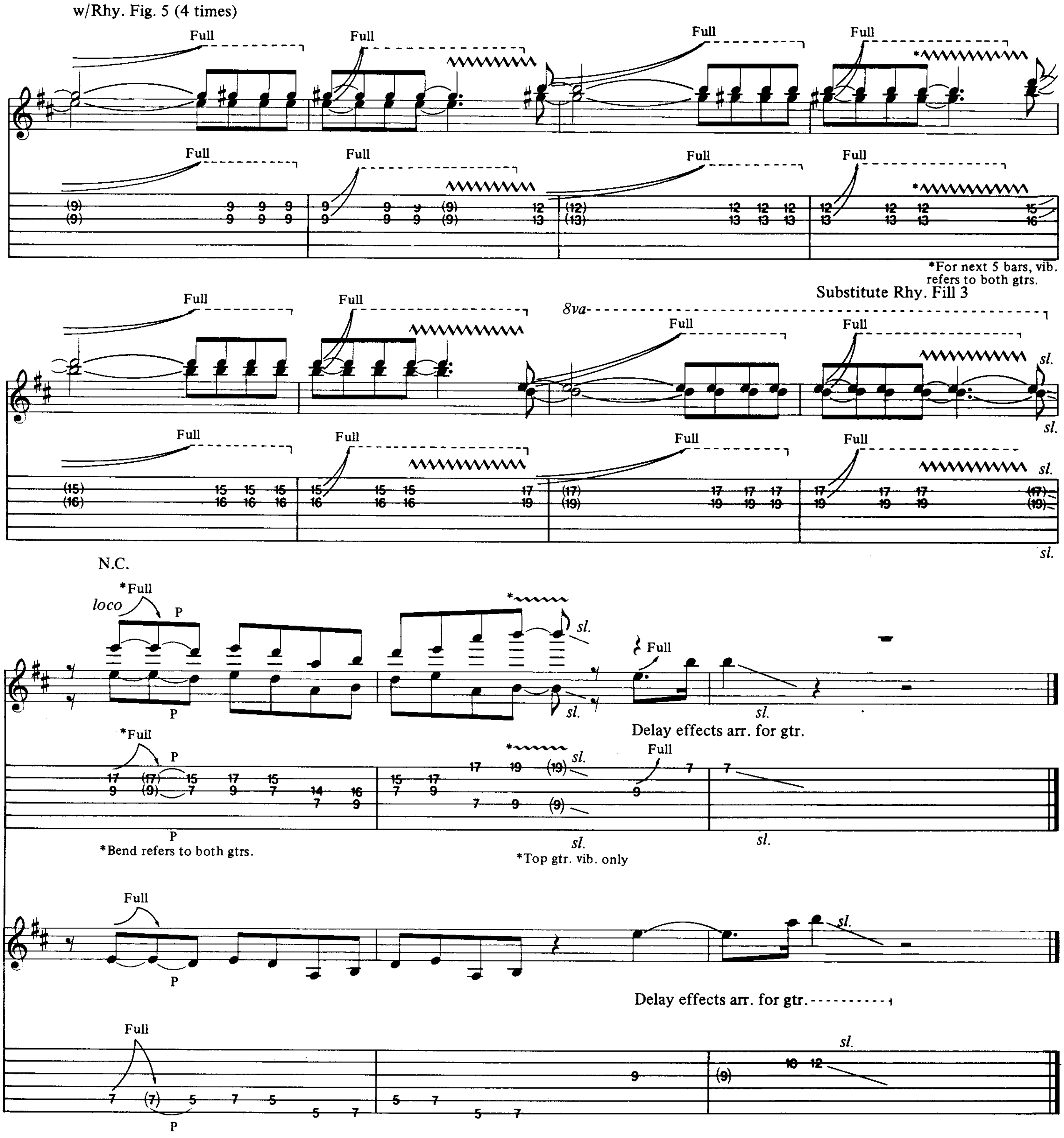


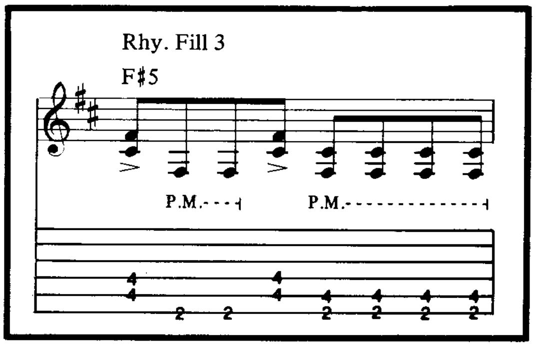
w/Fill 1
⑤ 2fr. B
B5
(Two gtrs.)
sl. (One gtr.)
poco rubato
*vib. w/bar
*Top gtr. only
w/Rhy. Fig. 1
Full
1/4
let ring
E5
B5
D5
Dsus2
D5
Asus4
A5
Asus4
B5
A.H.
(15ma)
A.H. pitches: D♯ F♯
w/Rhy. Fig. 1 (1st 7 bars only)
A.H.
(8va)
Fill 1
* slack
Harm.
**2
*Depress bar before striking note.
*Bar at normal pos.; begin pulling up.
**Pull bar up.



w/Rhy. Fill 1
E5
A.H.
(8va)
Dsus2
D5
Asus4
A5
Asus4
B5
A.H. pitch: E
w/Rhy. Fig. 2
B5
E5
B5
B7sus4
E5
w/Rhy. Fig. 3
B5
E5
w/Rhy. Fig. 3 (1st 2 bars only)
B5
w/Rhy. Fig. 2 (last 2 bars only)
B7sus4
E5
w/Rhy. Fig. 3
B5
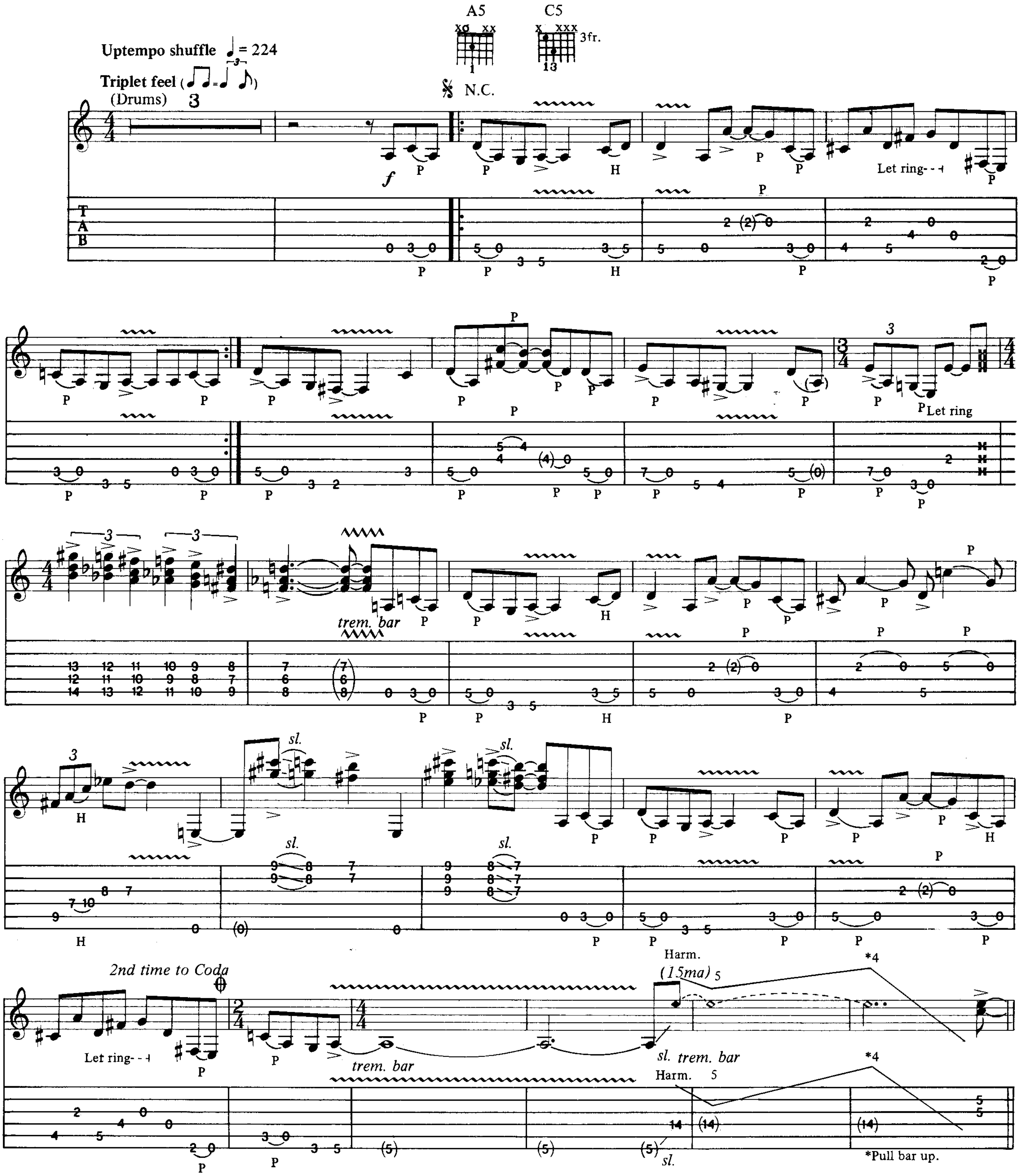

A.H.
(8va)
E5
A.H. pitches: D♯ E D♯
w/Rhy. Fig. 3 (1st 2 bars only)
B5
w/Rhy. Fig. 2 (last 2 bars only)
B7sus4
E5
8va
w/Rhy. Fig. 3
B5
8va
E5
w/Rhy. Fig. 4
w/Riff A
F♯5
loco
(Two gtrs.)
trem. pick
steady gliss.
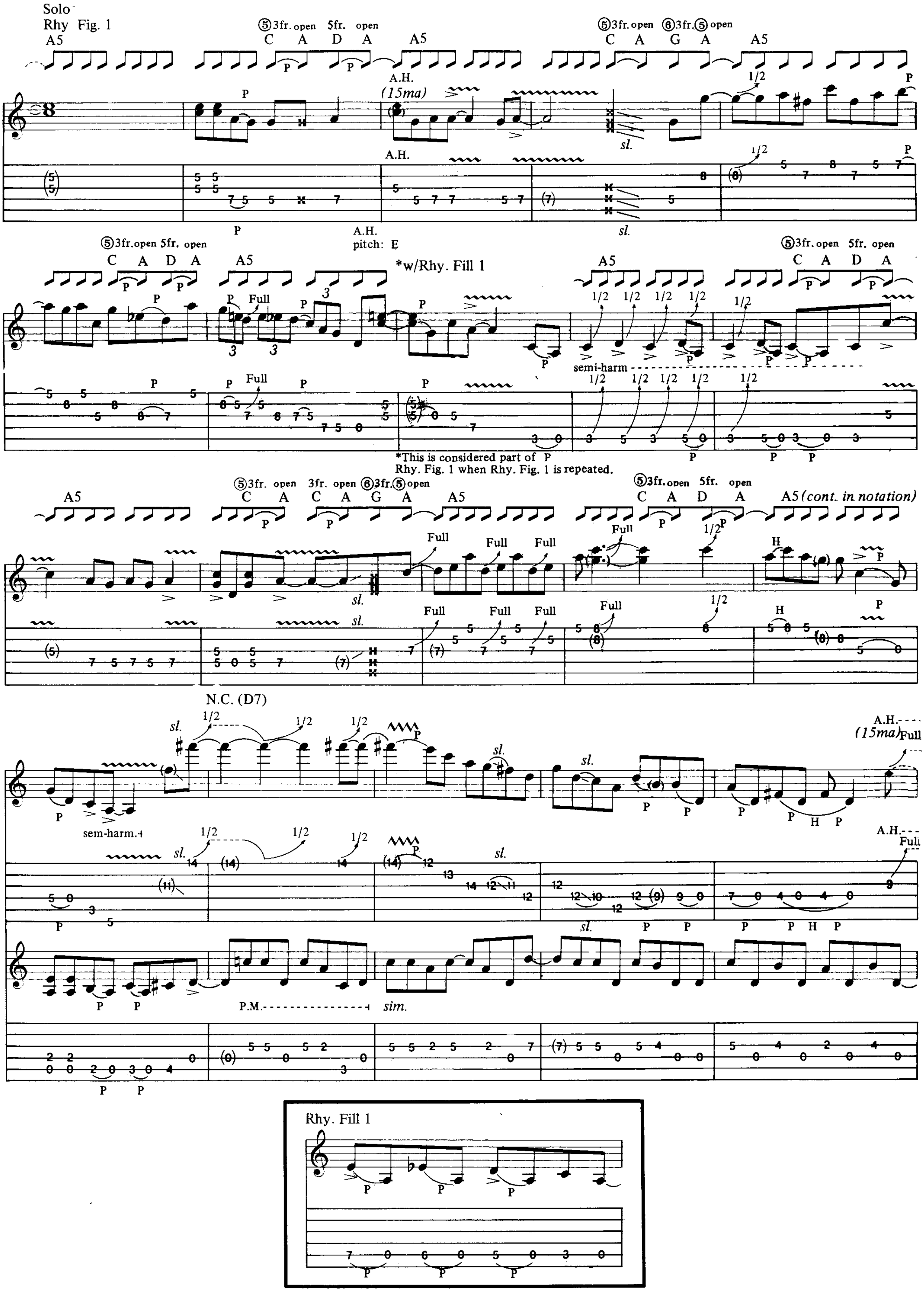

w/Rhy. Fig. 5 (4 times)
Full
*For next 5 bars, vib. refers to both gtrs.
Substitute Rhy. Fill 3
8va
sl.
N.C.
loco
P
Delay effects arr. for gtr.
*Bend refers to both gtrs.
*Top gtr. vib. only
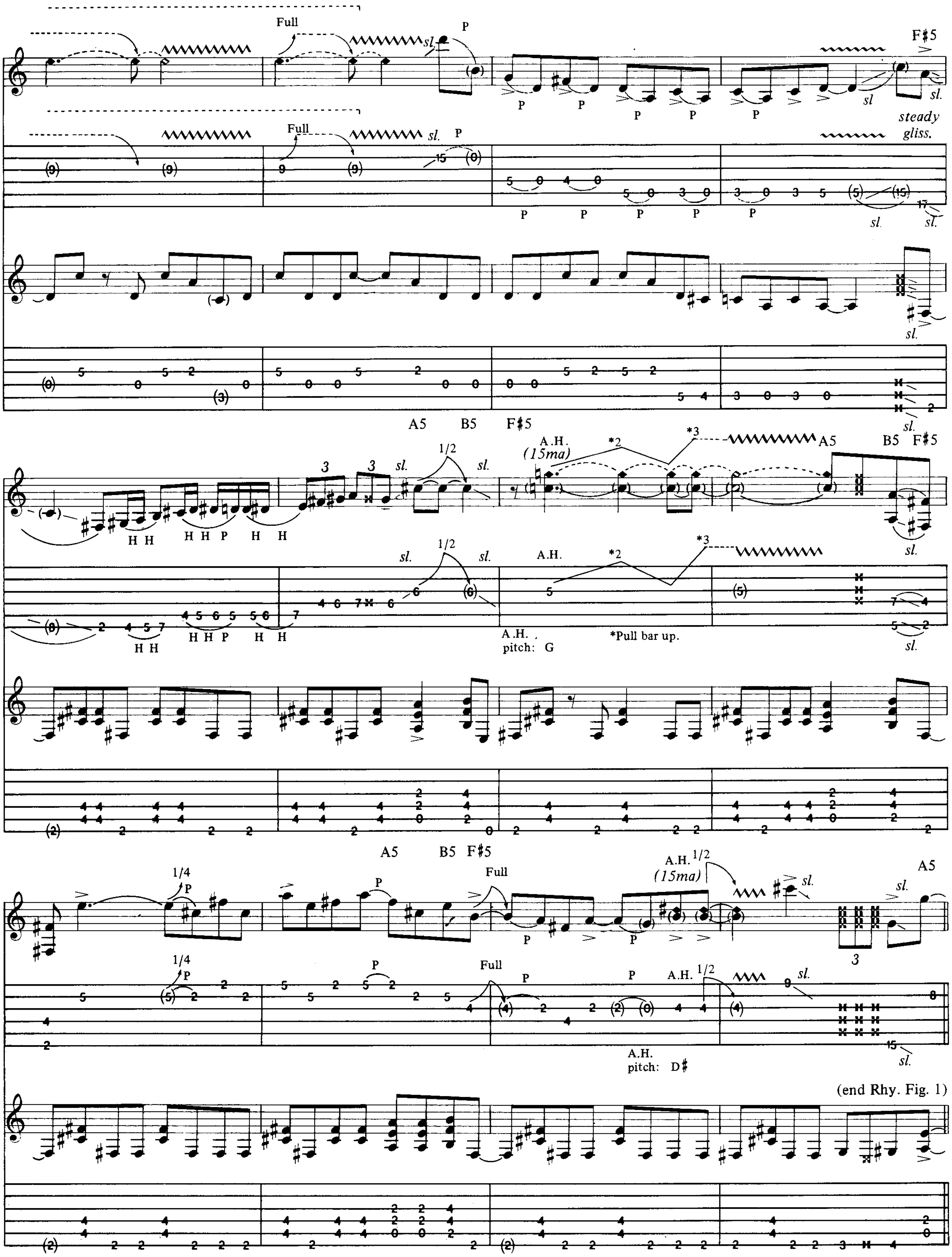

Rhy. Fill 3
F#5
P.M.
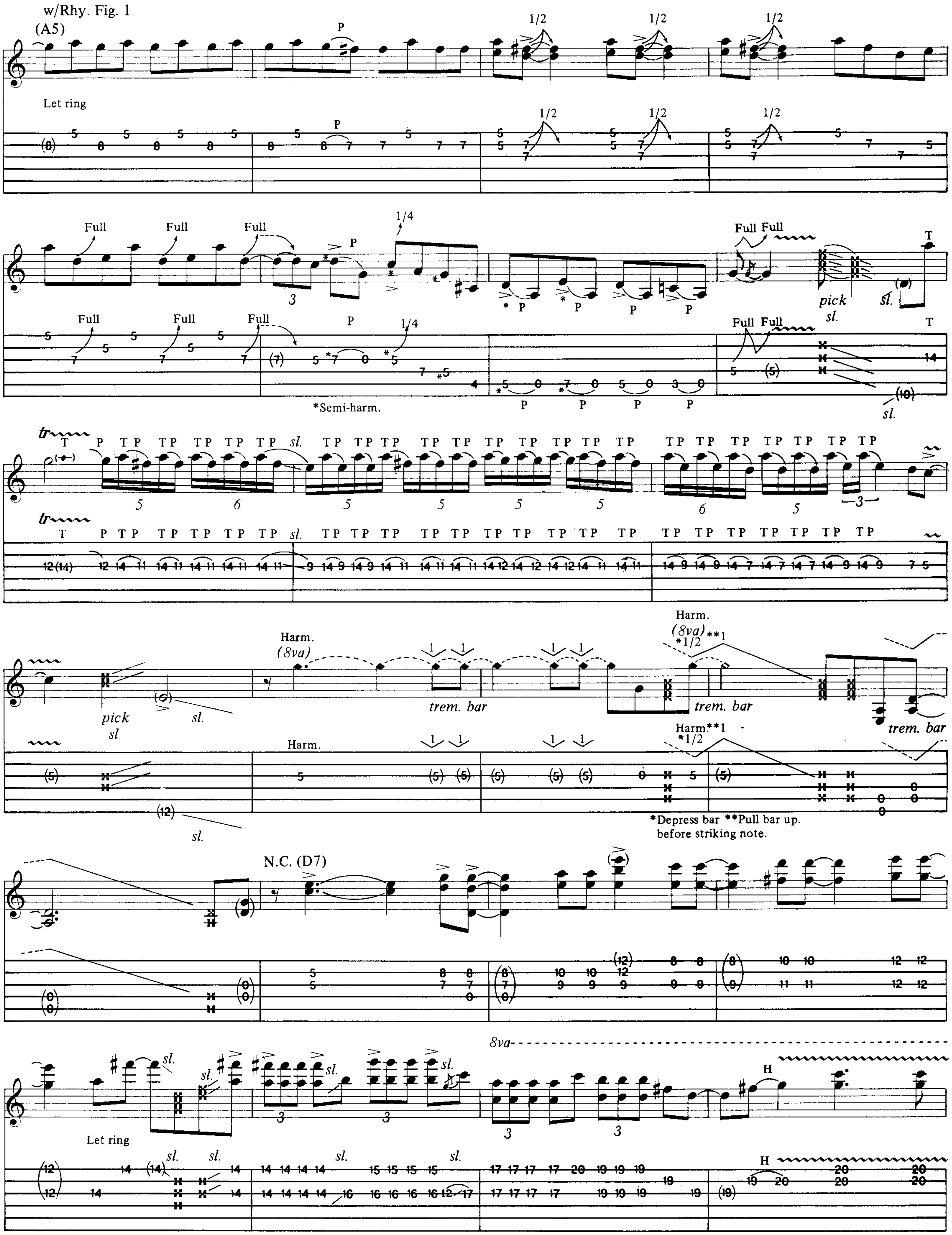
SATCH BOOGIE
from "Surfing with the Alien"
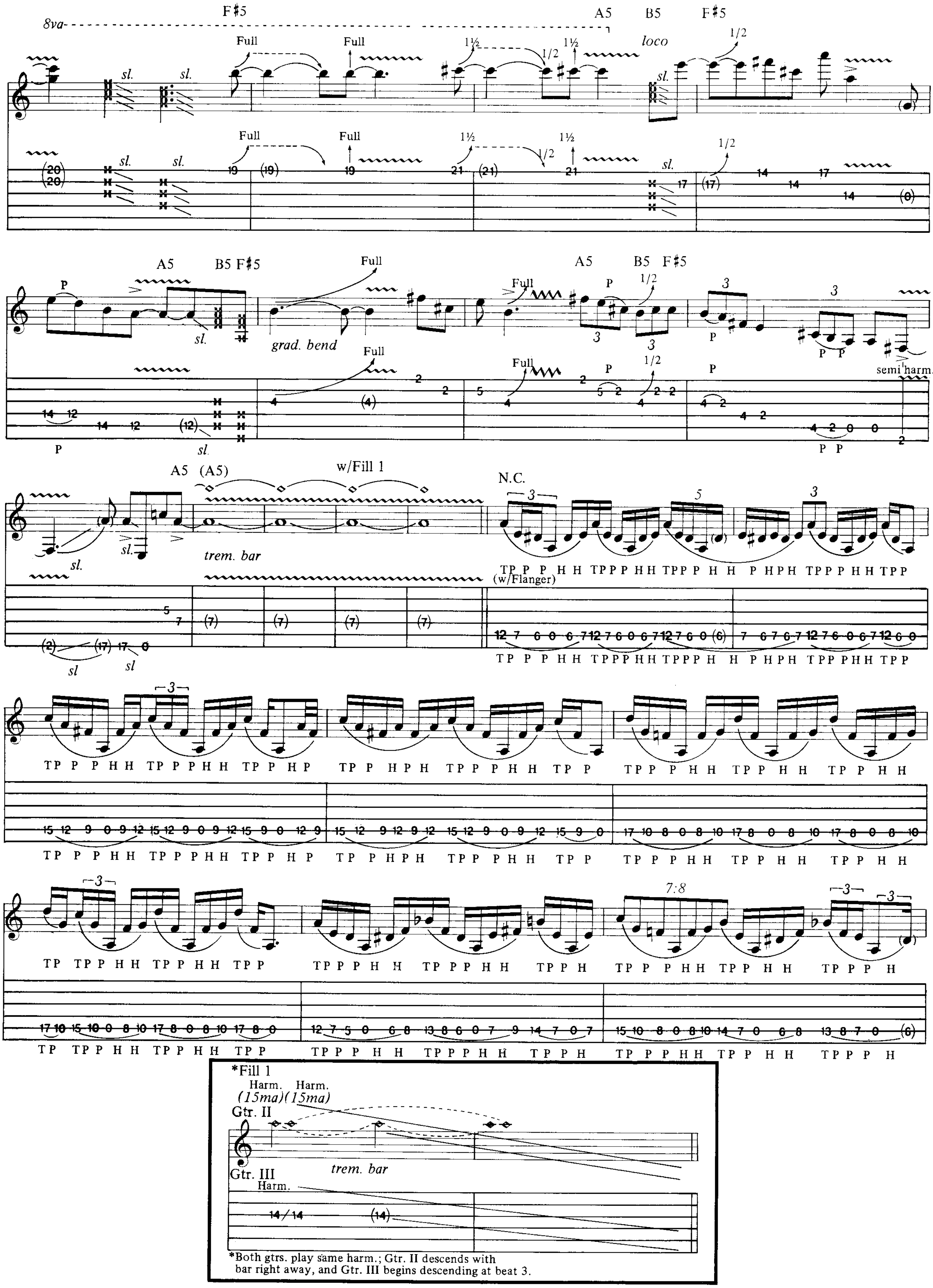
Music by
Joe Satriani

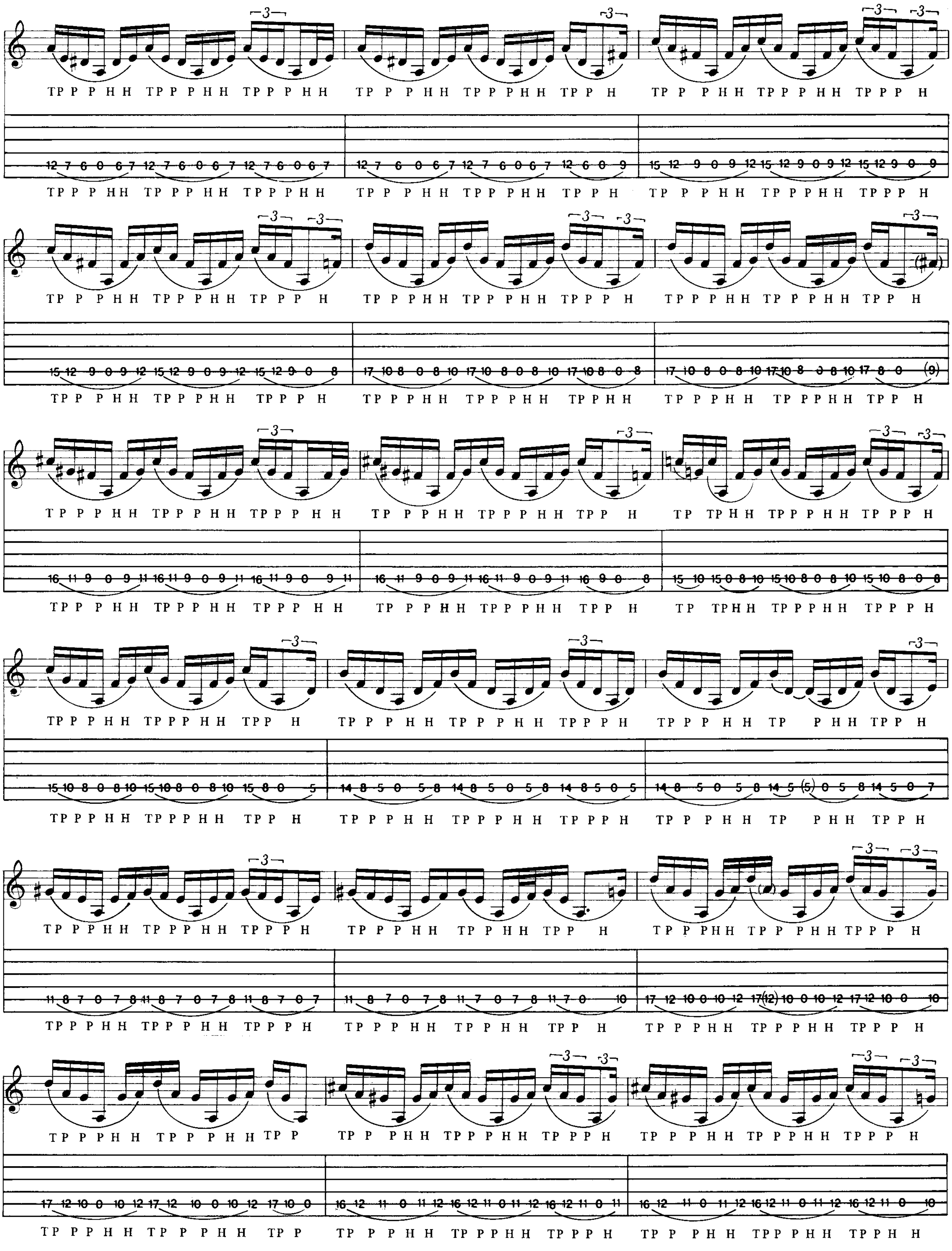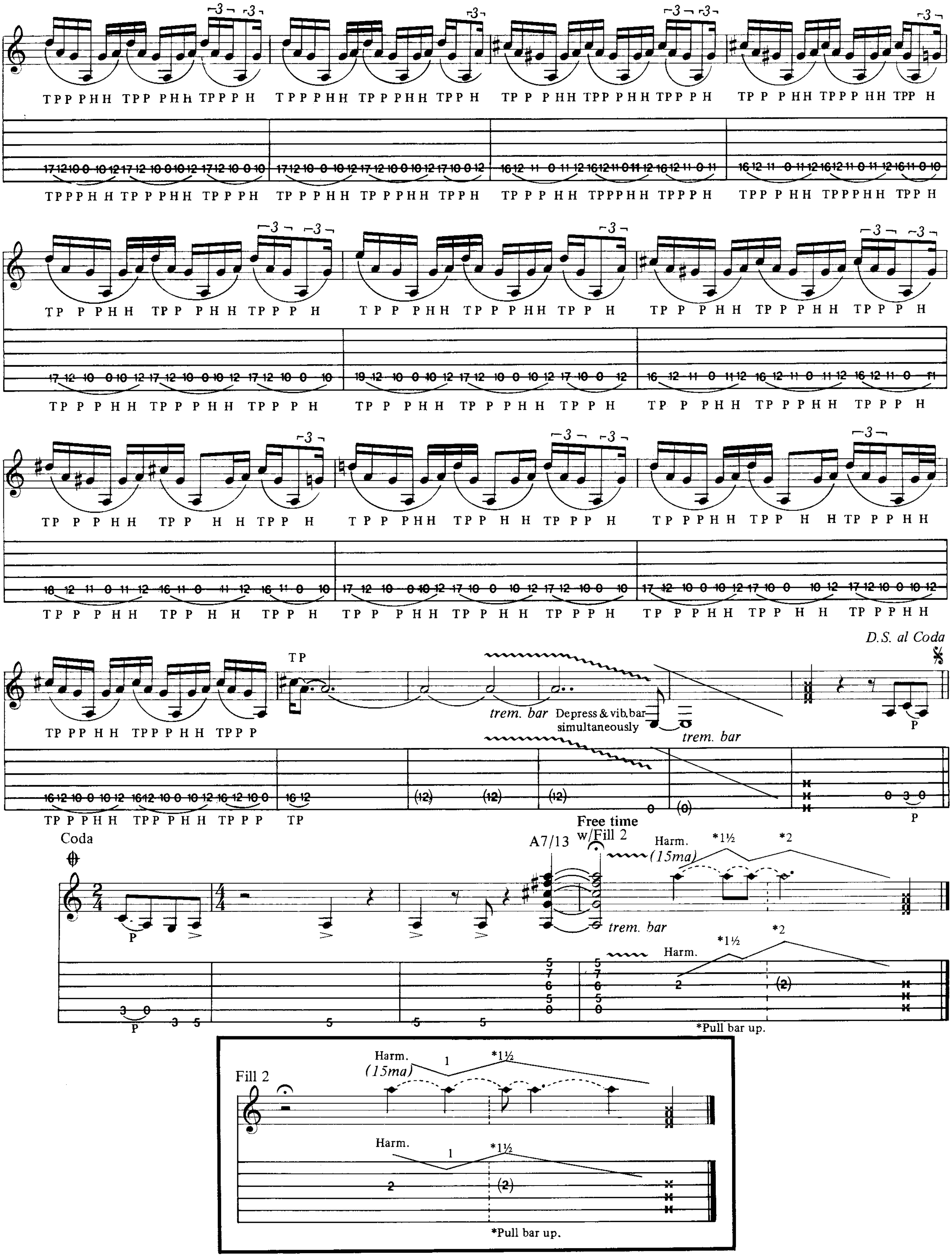



Solo
Rhy Fig. 1
A5
C A D A
C A G A
*w/Rhy. Fill 1
A.H.
pitch: E
semi-harm
*This is considered part of Rhy. Fig. 1 when Rhy. Fig. 1 is repeated.
C A C A G A
A5 (cont. in notation)
N.C. (D7)
sem-harm.
P.M.
sim.
Rhy. Fill 1


F♯5
steady gliss.
A5 B5 F♯5
A.H. (15ma)
*Pull bar up.
A.H. pitch: G
A.H. pitch: D♯
(end Rhy. Fig. 1)


w/Rhy. Fig. 1
(A5)
Let ring
*Semi-harm.
pick sl.
Harm.
(8va)
trem. bar
*Depress bar **Pull bar up.
before striking note.
N.C. (D7)
8va
Let ring


8va
F♯5
A5
B5
F♯5
Full
1½
1/2
loco
sl.
A5
B5 F♯5
grad. bend
semi harm.
A5 (A5)
w/Fill 1
trem. bar
N.C.
(w/Flanger)
TP P P H H
*Fill 1
Harm. Harm.
(15ma)(15ma)
Gtr. II
trem. bar
Gtr. III
Harm.
*Both gtrs. play same harm.; Gtr. II descends with
bar right away, and Gtr. III begins descending at beat 3.
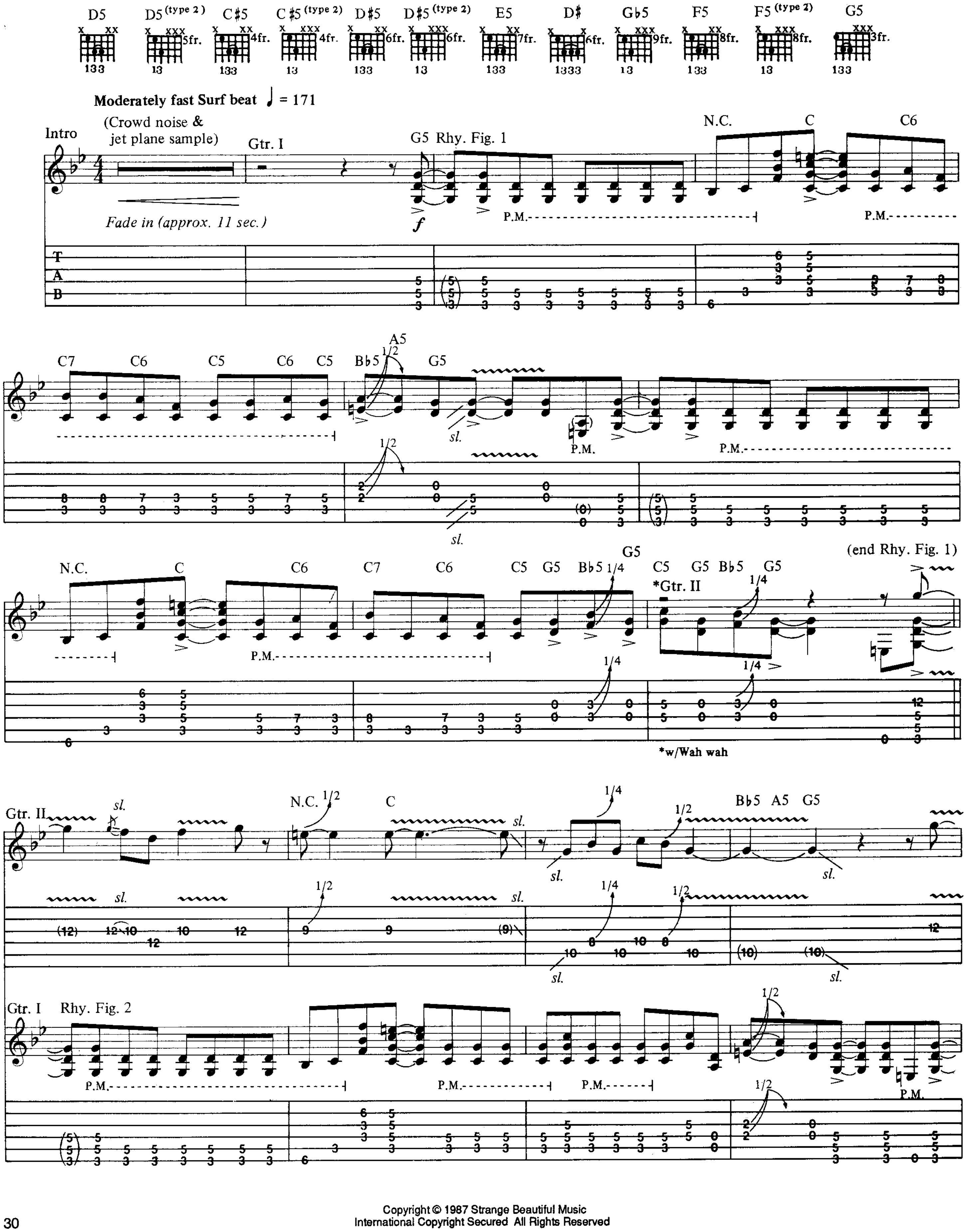

TP P P H H TP P P H H TP P P H H TP P P H H TP P P H H TP P H TP P P H H TP P P H H TP P P H
TP P P H H TP P P H H TP P P H TP P P H H TP P P H H TP P P H TP P P H H TP P P H H TP P H
TP P P H H TP P P H H TP P P H H TP P P H H TP P P H H TP P H TP TP H H TP P P H H TP P P H
TP P P H H TP P P H H TP P H TP P P H H TP P P H H TP P P H TP P P H H TP P H H TP P H
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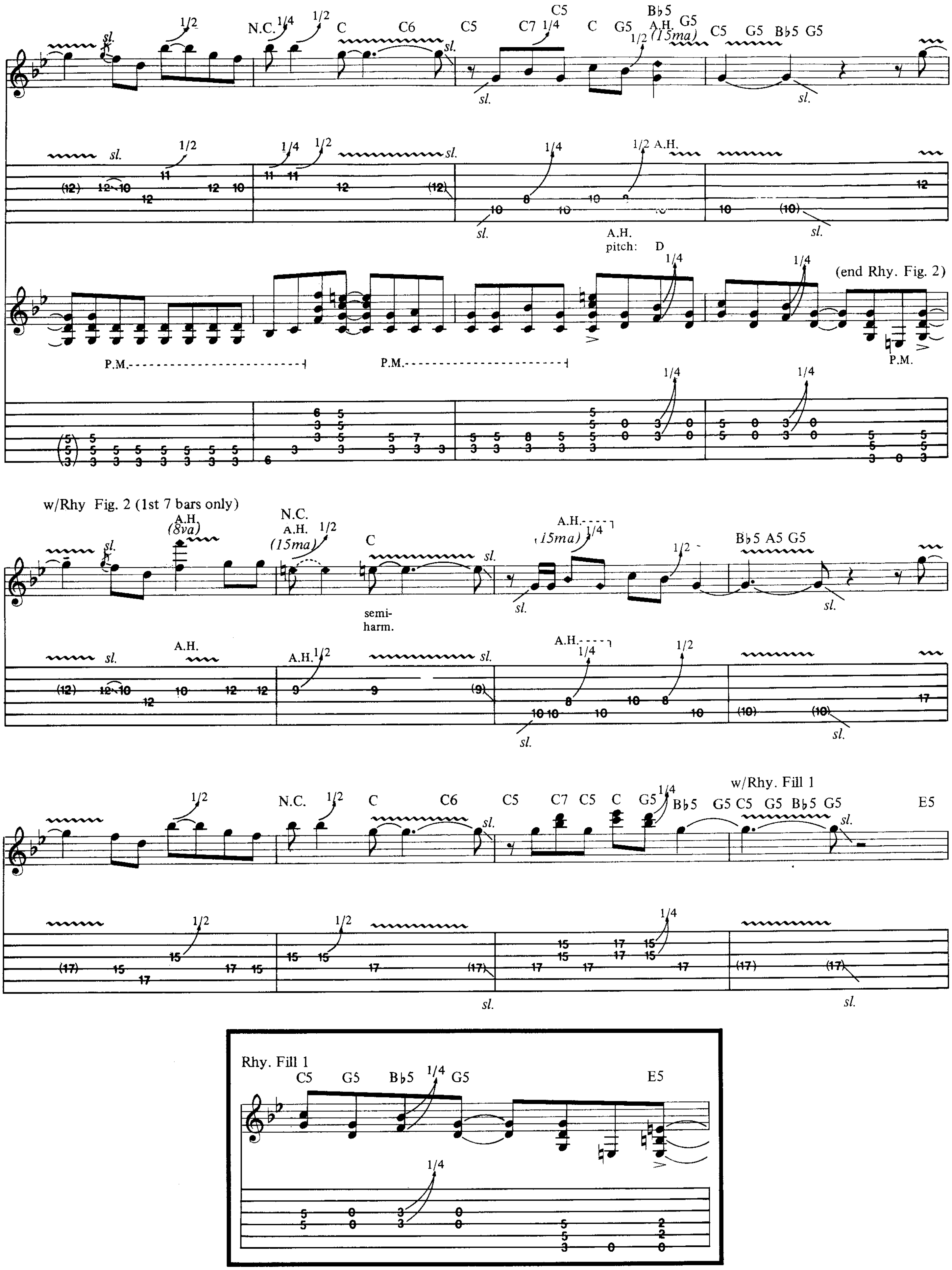

D.S. al Coda
TP
trem. bar
Depress & vib. bar simultaneously
trem. bar
P
Coda
Free time
w/Fill 2
A7/13
Harm.
(15ma)
*1½
*2
trem. bar
*Pull bar up.
Fill 2
Harm.
(15ma)
1
*1½
*Pull bar up.
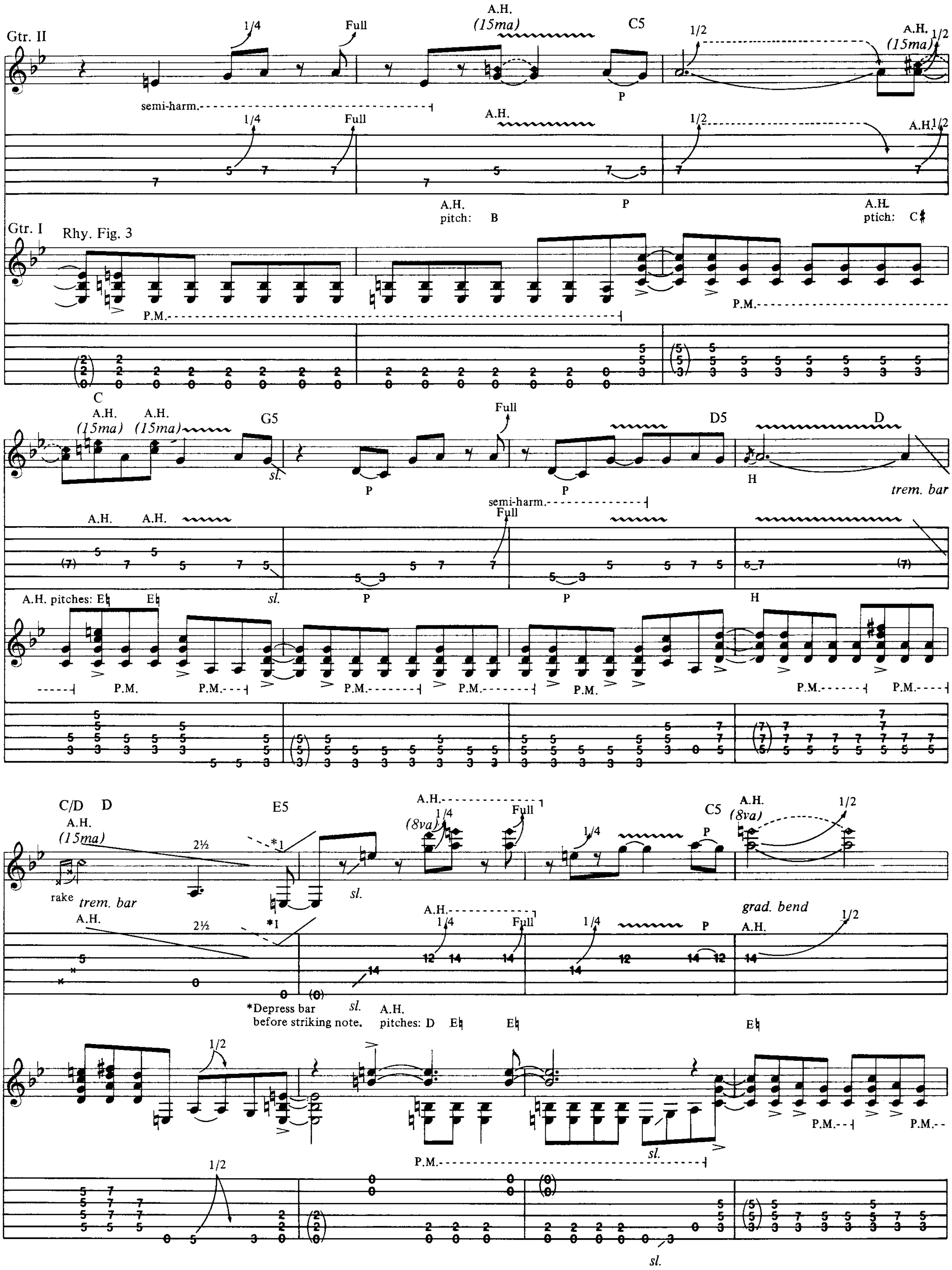
SURFING WITH THE ALIEN
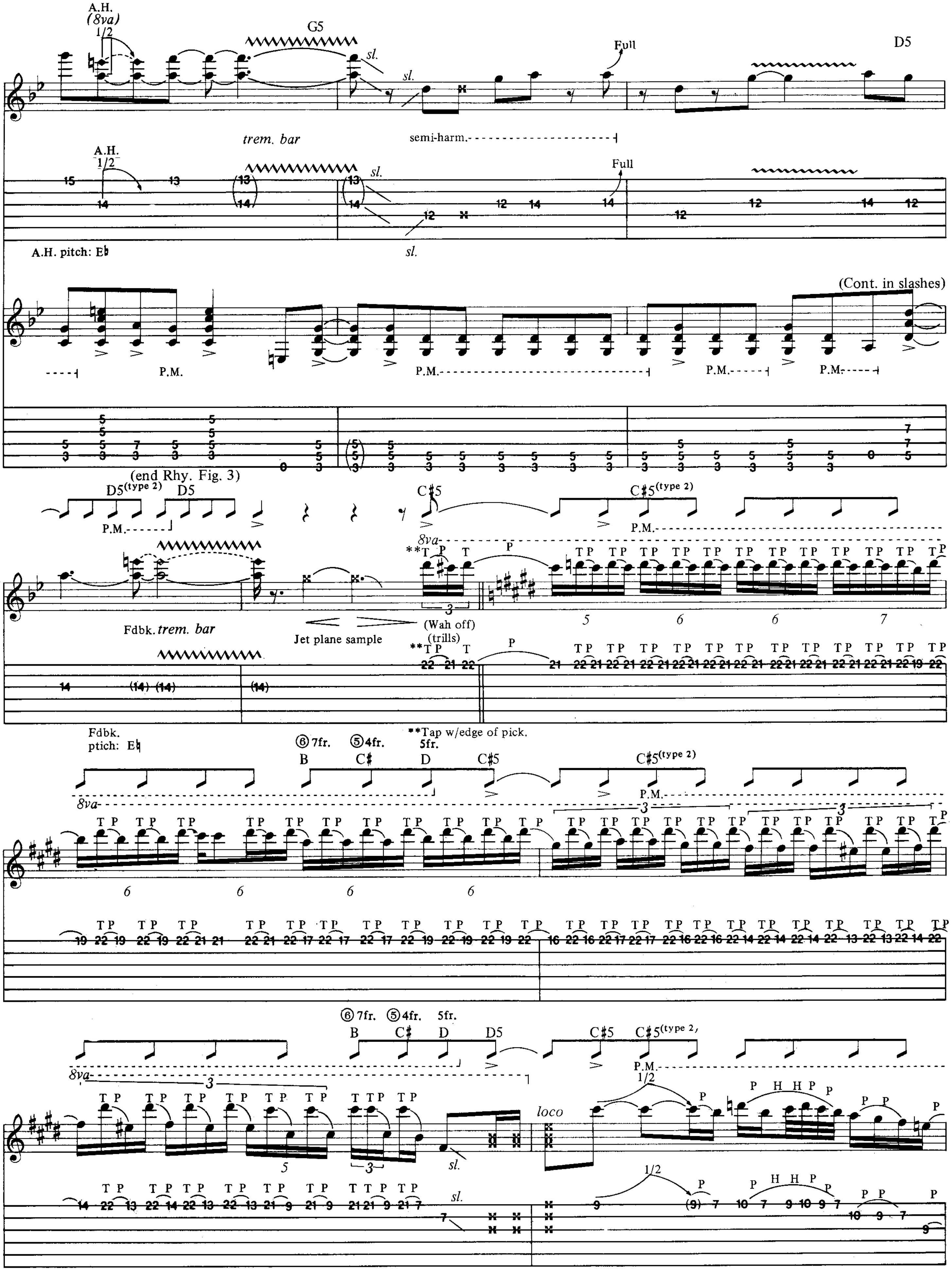
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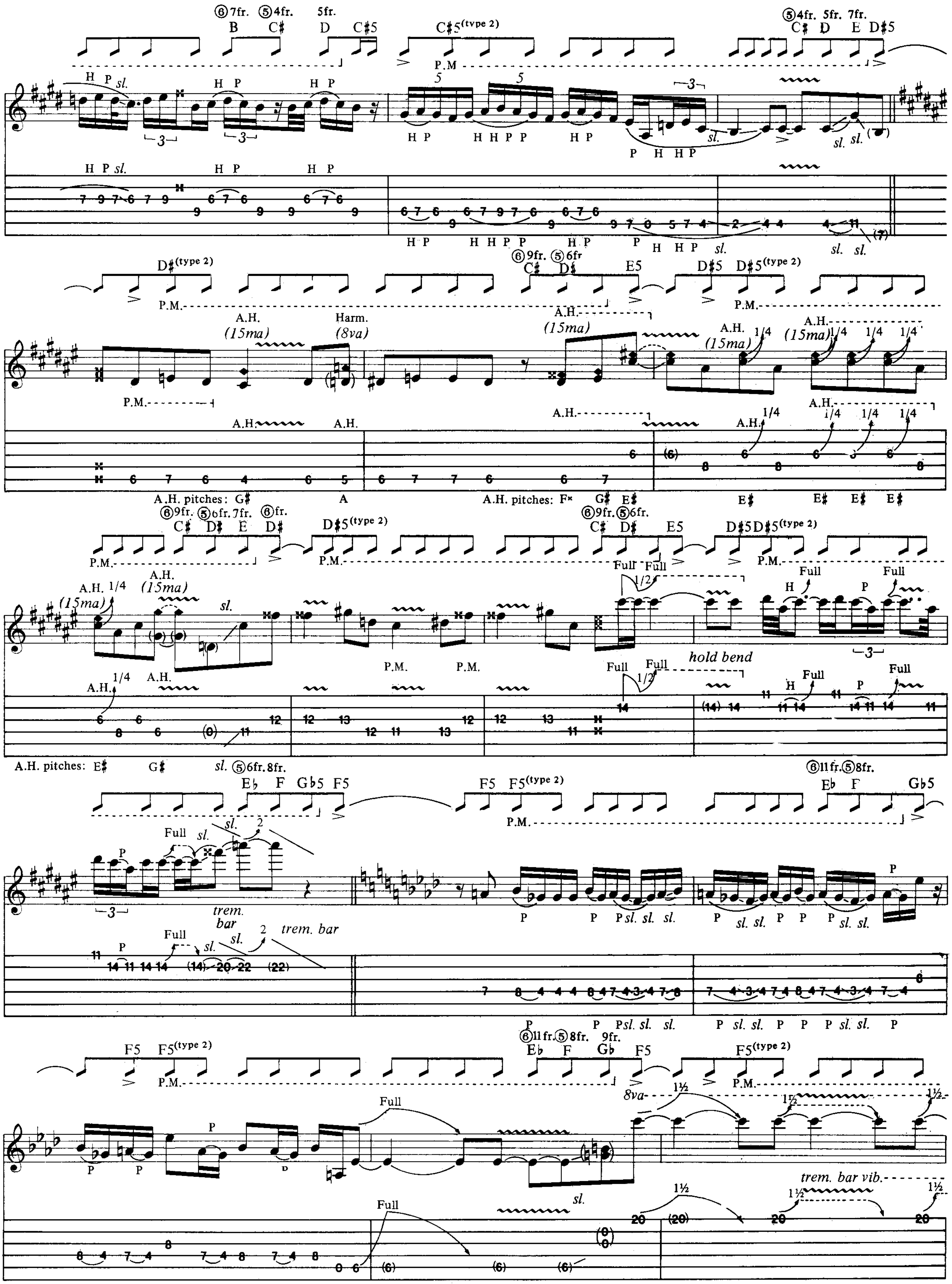
Music by Joe Satriani
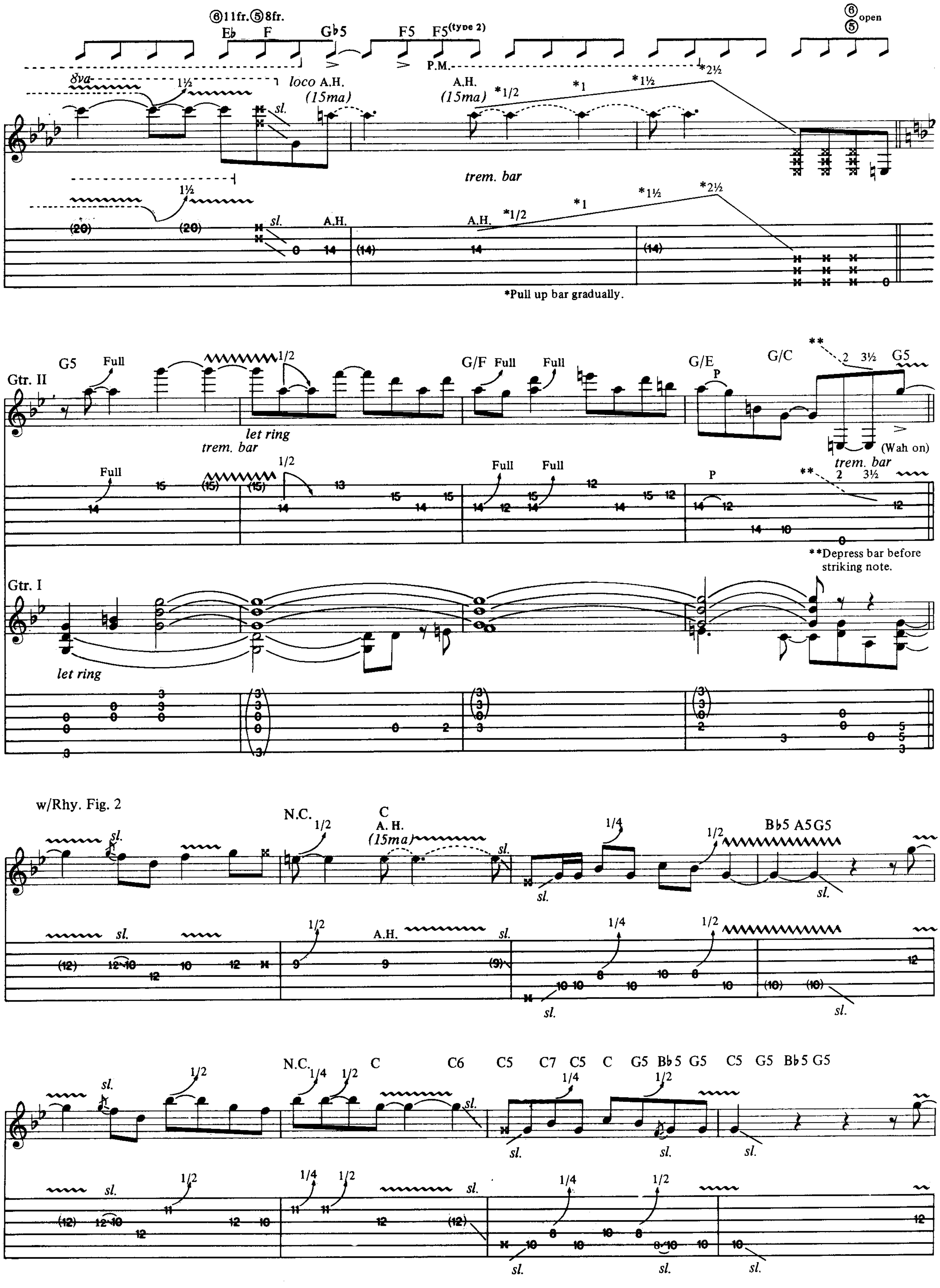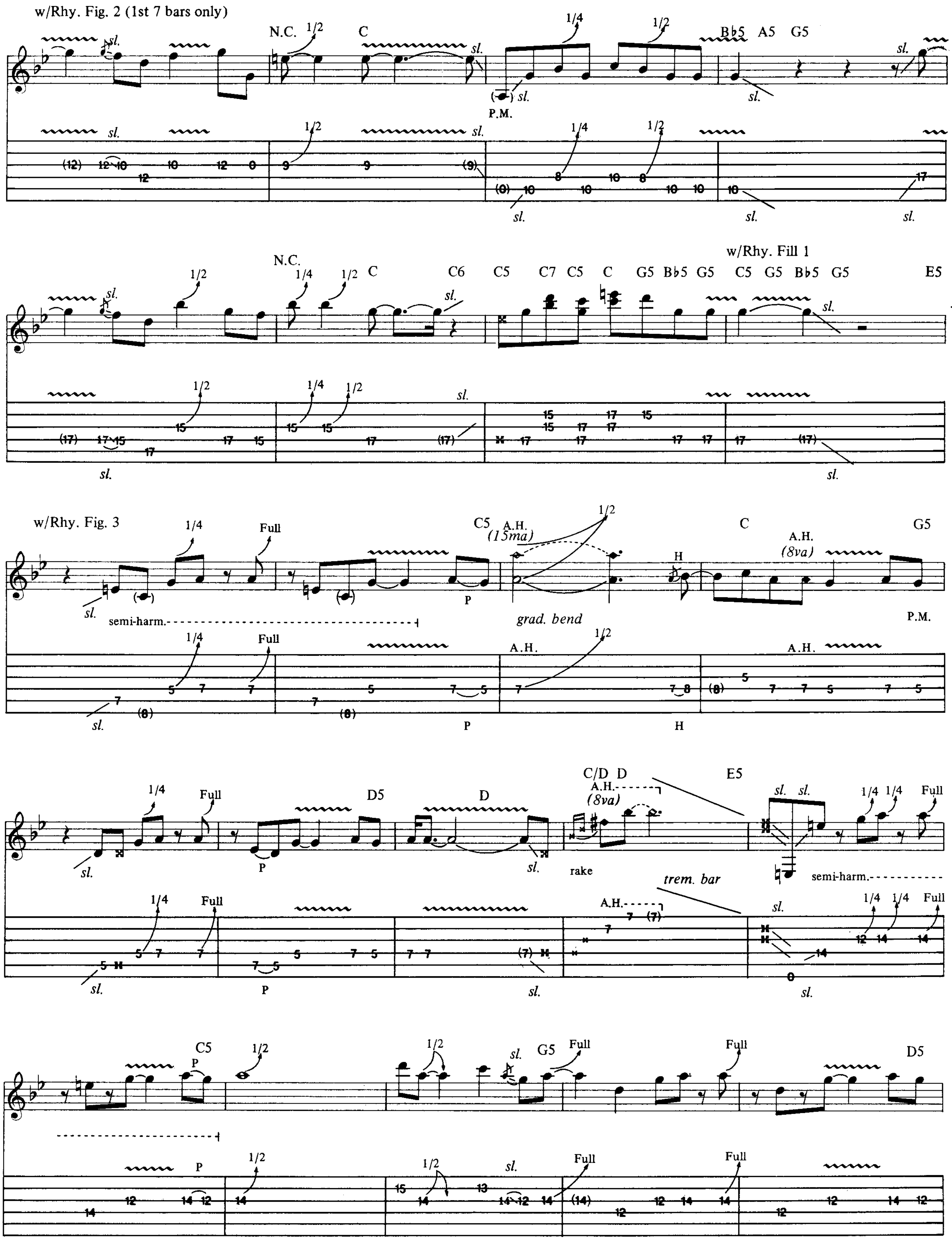



N.C.
C C6 C5 C7 C G5 B♭5 G5 C5 G5 B♭5 G5
A.H. (15ma)
sl.
A.H. pitch: D
(end Rhy. Fig. 2)
P.M.
w/Rhy Fig. 2 (1st 7 bars only)
A.H. (8va)
N.C. A.H. (15ma)
semi-harm.
B♭5 A5 G5
N.C. C C6 C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5 E5
w/Rhy. Fill 1
Rhy. Fill 1
C5 G5 B♭5 G5 E5


Gtr. II
Gtr. I
Rhy. Fig. 3
semi-harm.
A.H.
(15ma)
(8va)
C5
G5
D5
D
C
C/D
E5
Full
1/4
1/2
2½
P
H
sl.
P.M.
A.H. pitch: B
A.H. ptich: C♯
A.H. pitches: E♮ E♮
A.H. pitches: D E♮ E♮ E♮
trem. bar
rake
grad. bend
*Depress bar before striking note.
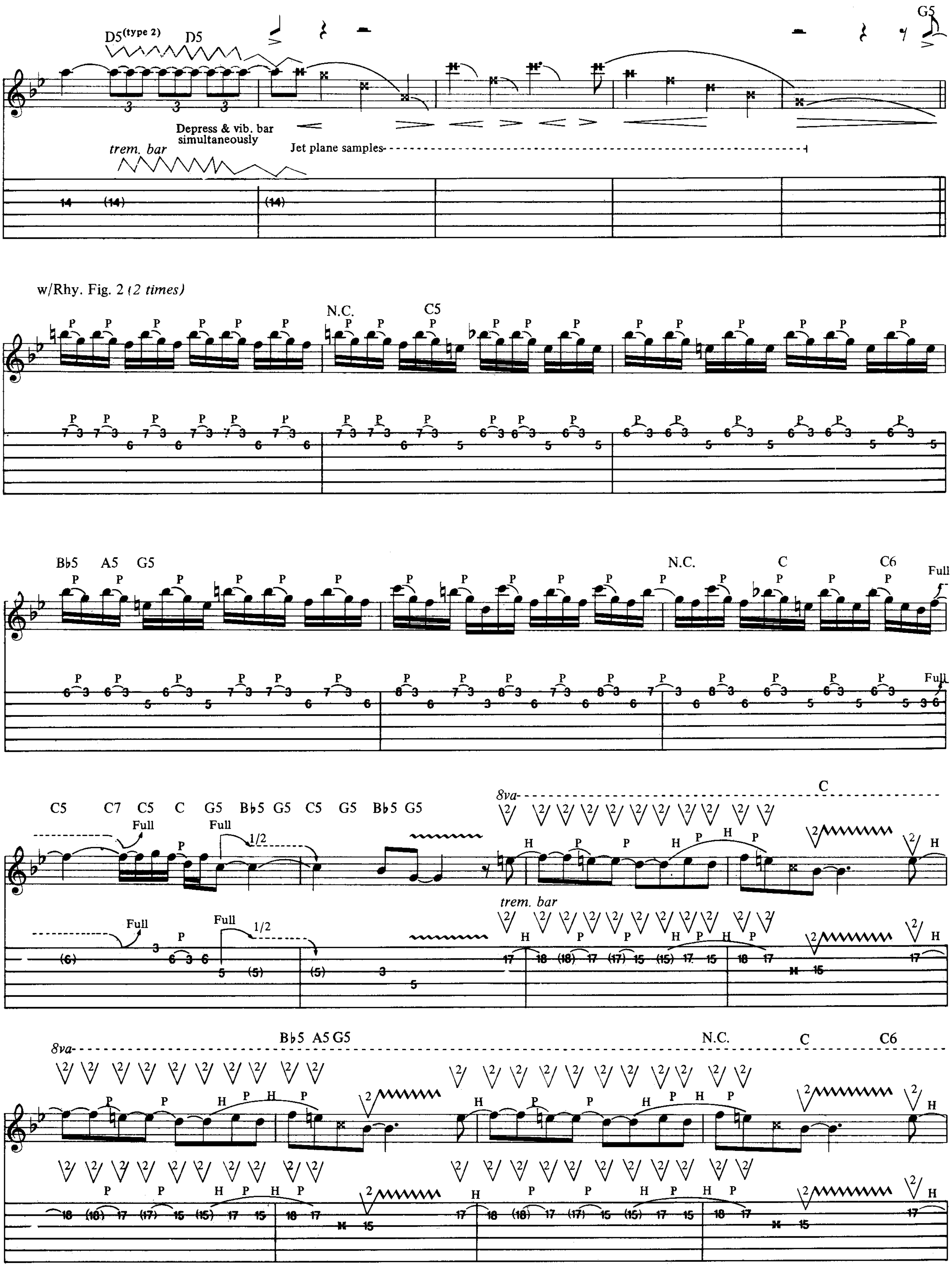

A.H.
(8va)
G5
sl.
Full
D5
trem. bar
semi-harm.
A.H. pitch: E♮
(Cont. in slashes)
P.M.
(end Rhy. Fig. 3)
D5(type 2)
C♯5
C♯5(type 2)
8va
Fdbk. trem. bar
Jet plane sample
(Wah off)
(trills)
Fdbk. ptch: E♮
**Tap w/edge of pick.
⑥7fr. ⑤4fr. 5fr.
B C♯ D
loco
1/2
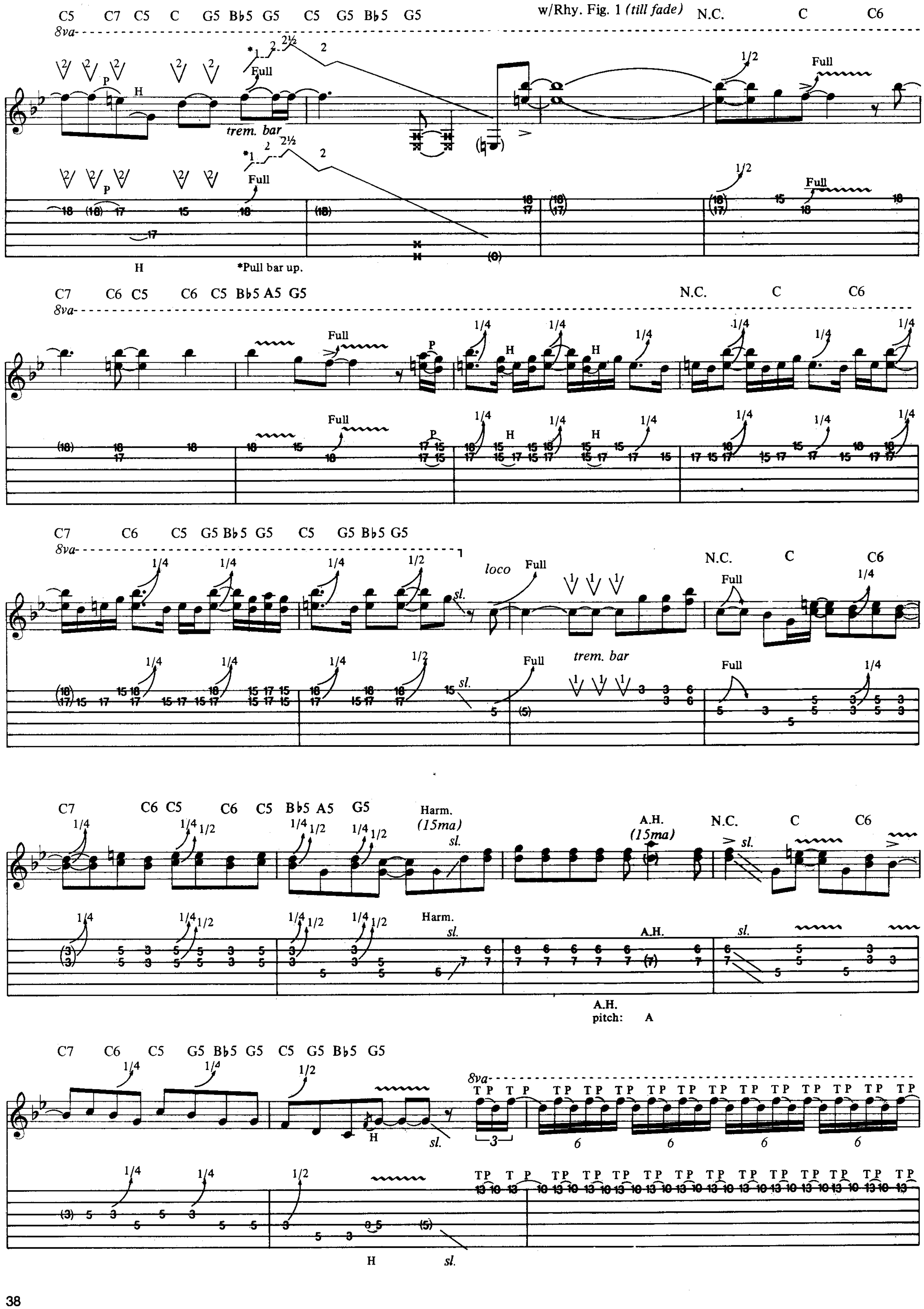

⑥7fr. ⑤4fr. 5fr.
B C♯ D C♯5
C♯5(type 2)
⑤4fr. 5fr. 7fr.
C♯ D E D♯5
P.M.
H P sl.
sl. sl.
D♯(type 2)
⑥9fr. ⑤6fr
C♯ D♯ E5 D♯5 D♯5(type 2)
A.H.
(15ma)
Harm.
(8va)
A.H. pitches: G♯ A
A.H. pitches: F× G♯ E♯
E♯ E♯ E♯ E♯
⑥9fr. ⑤6fr. 7fr. ⑥fr.
C♯ D♯ E D♯
D♯5(type 2)
⑥9fr. ⑤6fr.
C♯ D♯ E5 D♯5 D♯5(type 2)
Full
1/2
hold bend
A.H. pitches: E♯ G♯
sl. ⑤6fr. 8fr.
E♭ F G♭5 F5
F5 F5(type 2)
⑥11fr. ⑤8fr.
E♭ F G♭5
trem. bar
trem. bar
F5 F5(type 2)
⑥11fr. ⑤8fr. 9fr.
E♭ F G♭ F5
F5(type 2)
8va
1½
trem. bar vib.
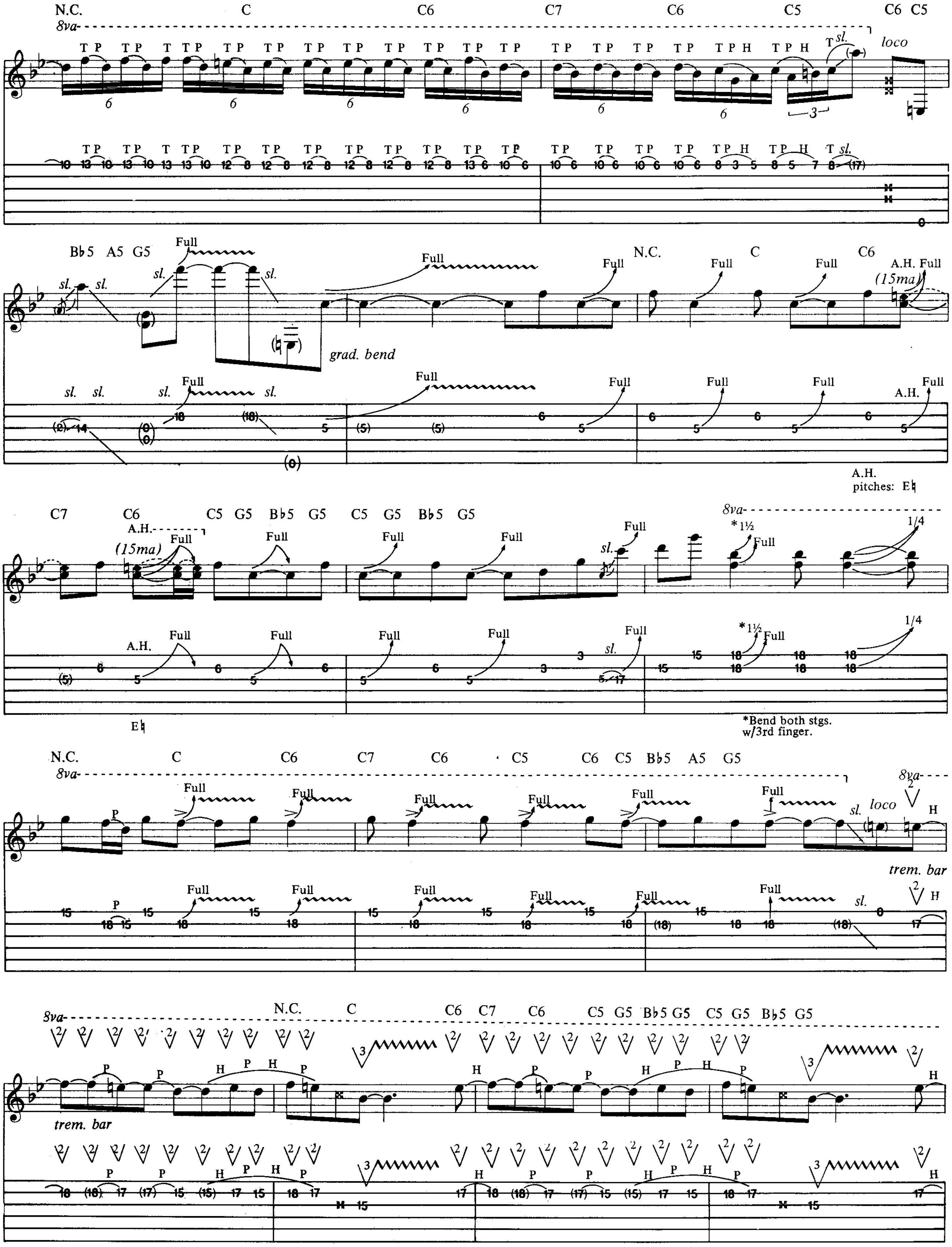

⑥11fr.⑤8fr.
E♭ F G♭5 F5 F5(type 2)
⑥ ⑤ open
P.M.
8va
loco A.H. (15ma)
A.H. (15ma)
sl.
trem. bar
*Pull up bar gradually.
Gtr. II
G5 Full
let ring
trem. bar
G/F Full Full
G/E P
G/C
G5
(Wah on)
**Depress bar before striking note.
Gtr. I
let ring
w/Rhy. Fig. 2
N.C.
C A. H. (15ma)
B♭5 A5 G5
N.C. C C6 C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5
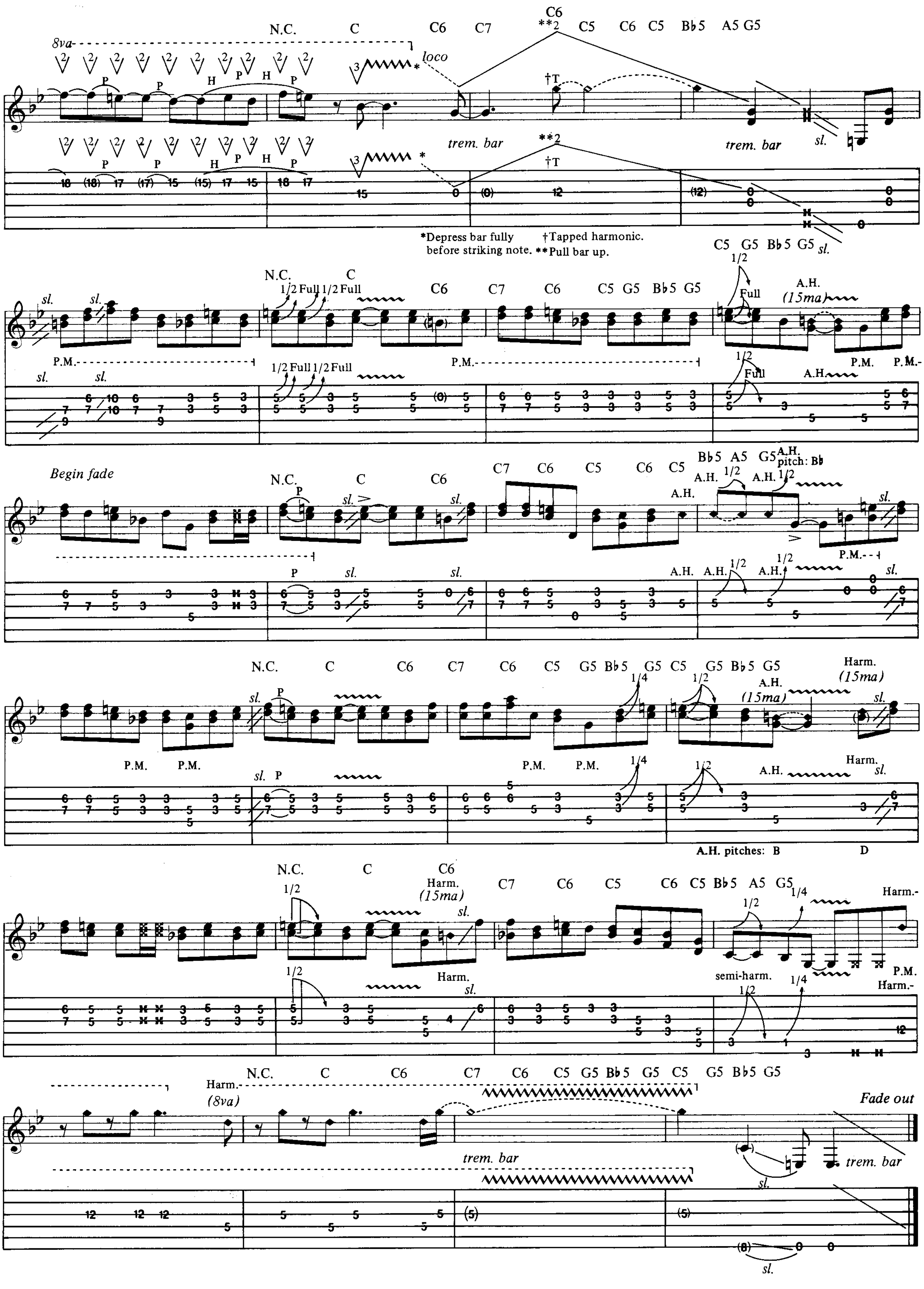


w/Rhy. Fig. 2 (1st 7 bars only)
N.C.
C
B♭5 A5 G5
P.M.
w/Rhy. Fill 1
C6 C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5
E5
w/Rhy. Fig. 3
semi-harm.
C5
A.H.
(15ma)
grad. bend
H
P
(8va)
G5
D5
D
C/D D
rake
trem. bar
sl.
C5


G5
D5(type 2) D5
Depress & vib. bar simultaneously
trem. bar
Jet plane samples
w/Rhy. Fig. 2 (2 times)
N.C. C5
Bb5 A5 G5
N.C. C C6
Full
C5 C7 C5 C G5 Bb5 G5 C5 G5 Bb5 G5
8va
C
1/2
trem. bar
Bb5 A5 G5
N.C. C C6
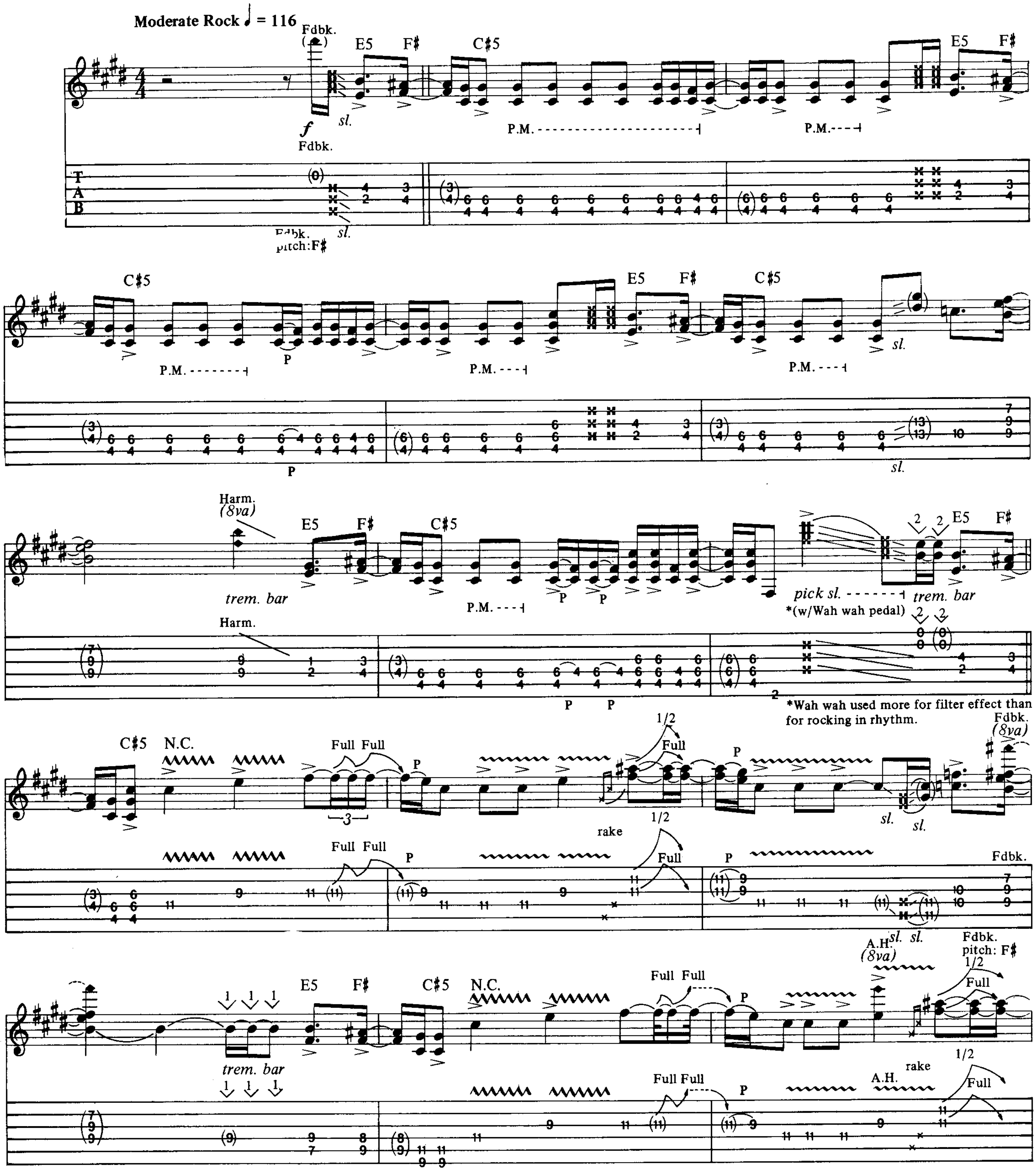

C5 C7 C5 C G5 B♭5 G5 C5 G5 B♭5 G5
w/Rhy. Fig. 1 (till fade)
N.C. C C6
8va
Full
trem. bar
*Pull bar up.
C7 C6 C5 C6 C5 B♭5 A5 G5 N.C. C C6
C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5 N.C. C C6
loco
C7 C6 C5 C6 C5 B♭5 A5 G5
Harm.
(15ma)
sl.
A.H.
A.H.
pitch: A
N.C. C C6
C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
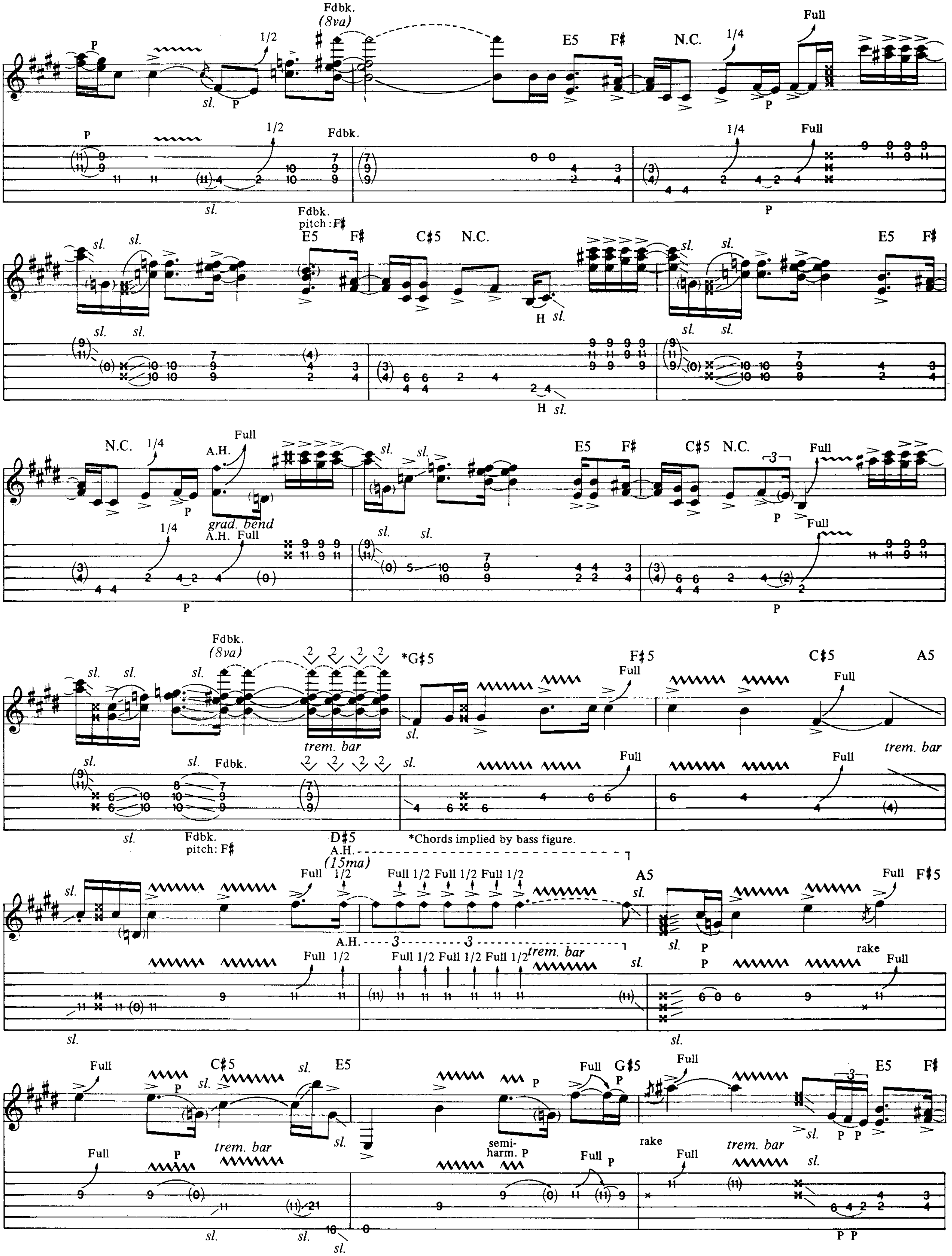

N.C. C C6 C7 C6 C5 C6 C5
8va
loco
B♭5 A5 G5
grad. bend
N.C. C C6
A.H.
(15ma)
A.H. pitches: E♮
C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
8va
*Bend both stgs. w/3rd finger.
N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5
8va
loco
trem. bar
N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
8va
trem. bar
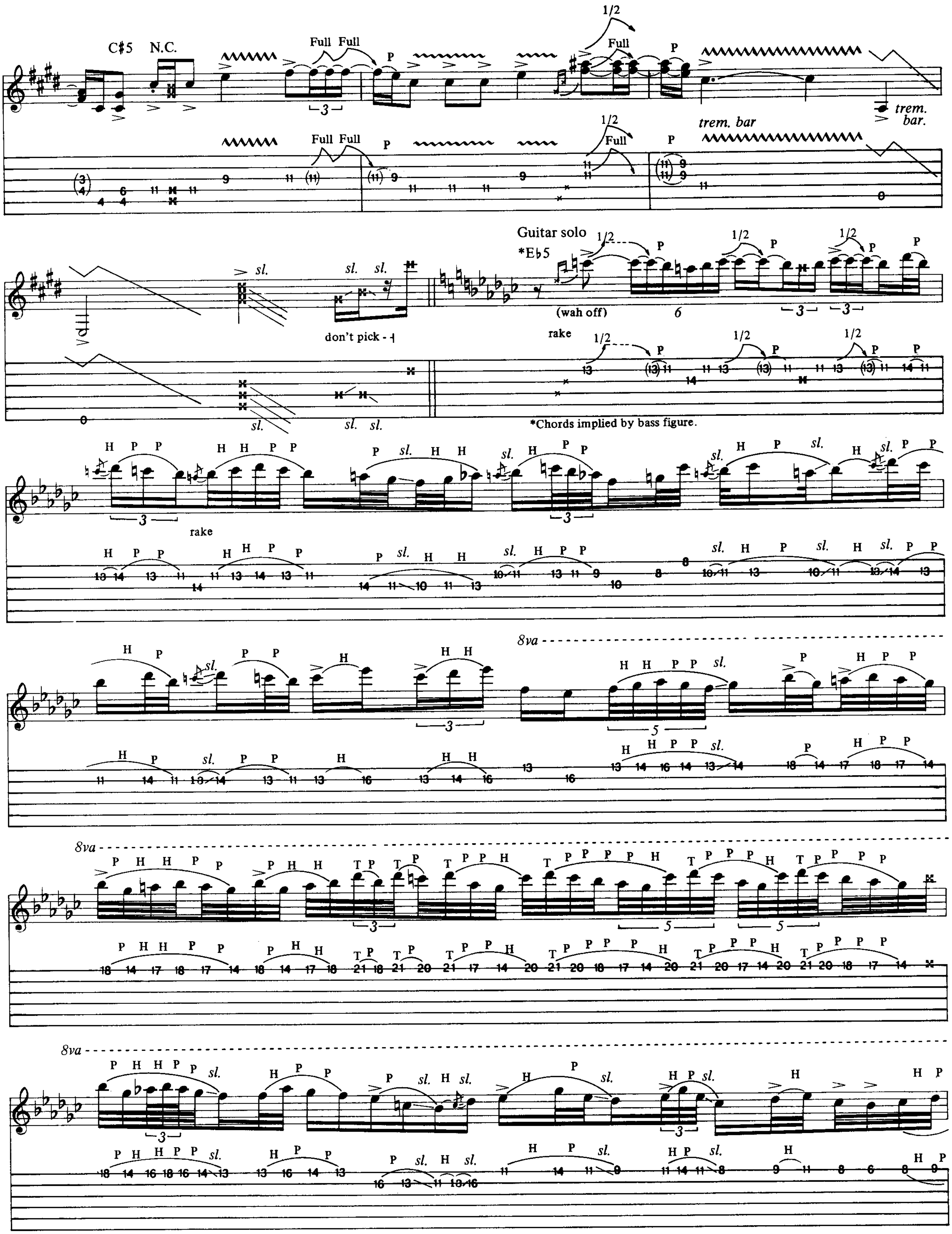

8va
N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5
loco
trem. bar
†T
*Depress bar fully before striking note. **Pull bar up.
†Tapped harmonic.
sl.
P.M.
N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
1/2 Full 1/2 Full
A.H. (15ma)
Begin fade
N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5
A.H. pitch: B♭
N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
Harm. (15ma)
A.H. pitches: B D
N.C. C C6 C7 C6 C5 C6 C5 B♭5 A5 G5
semi-harm.
Harm.
N.C. C C6 C7 C6 C5 G5 B♭5 G5 C5 G5 B♭5 G5
(8va)
Fade out
trem. bar
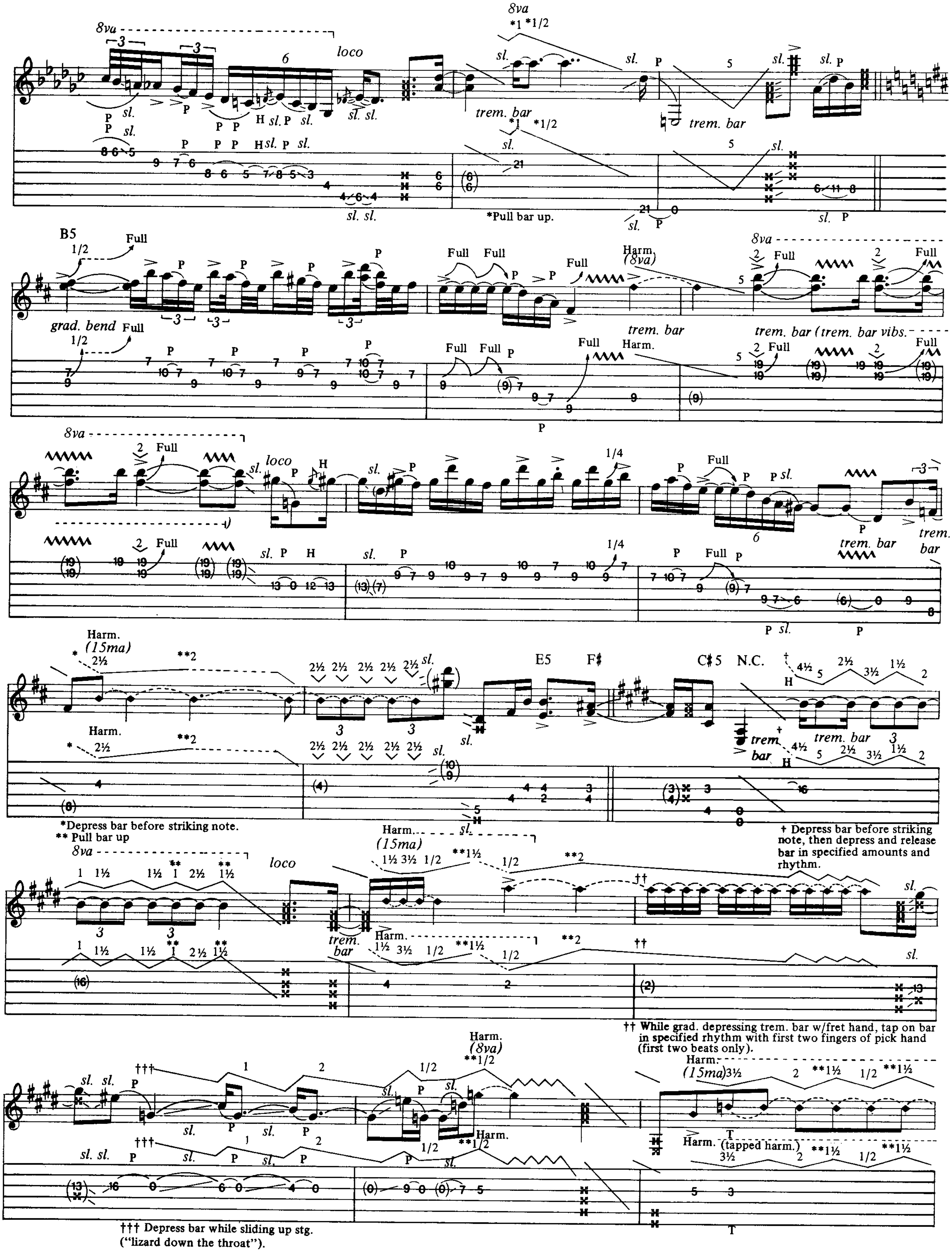
ICE NINE
from "Dreaming #11"
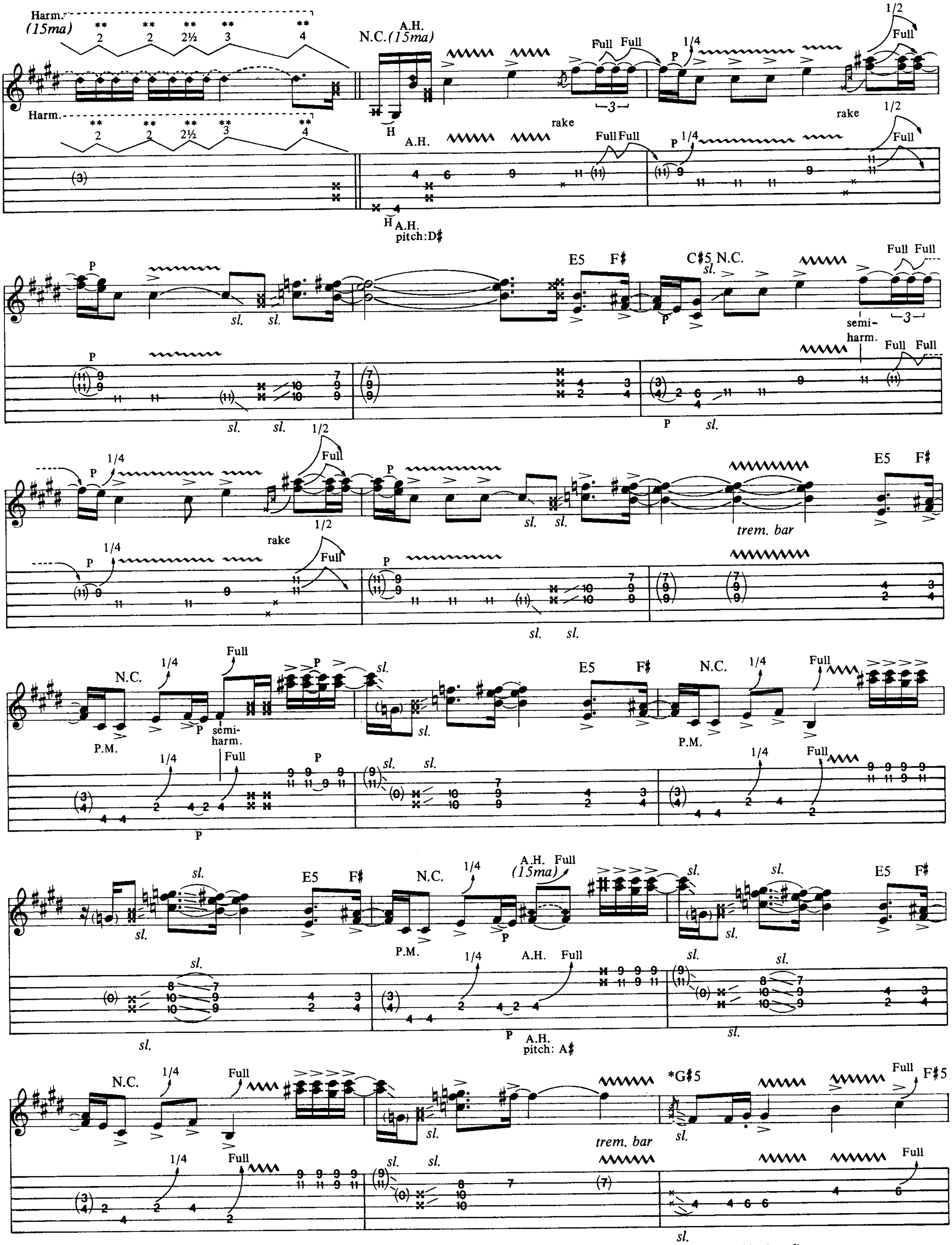
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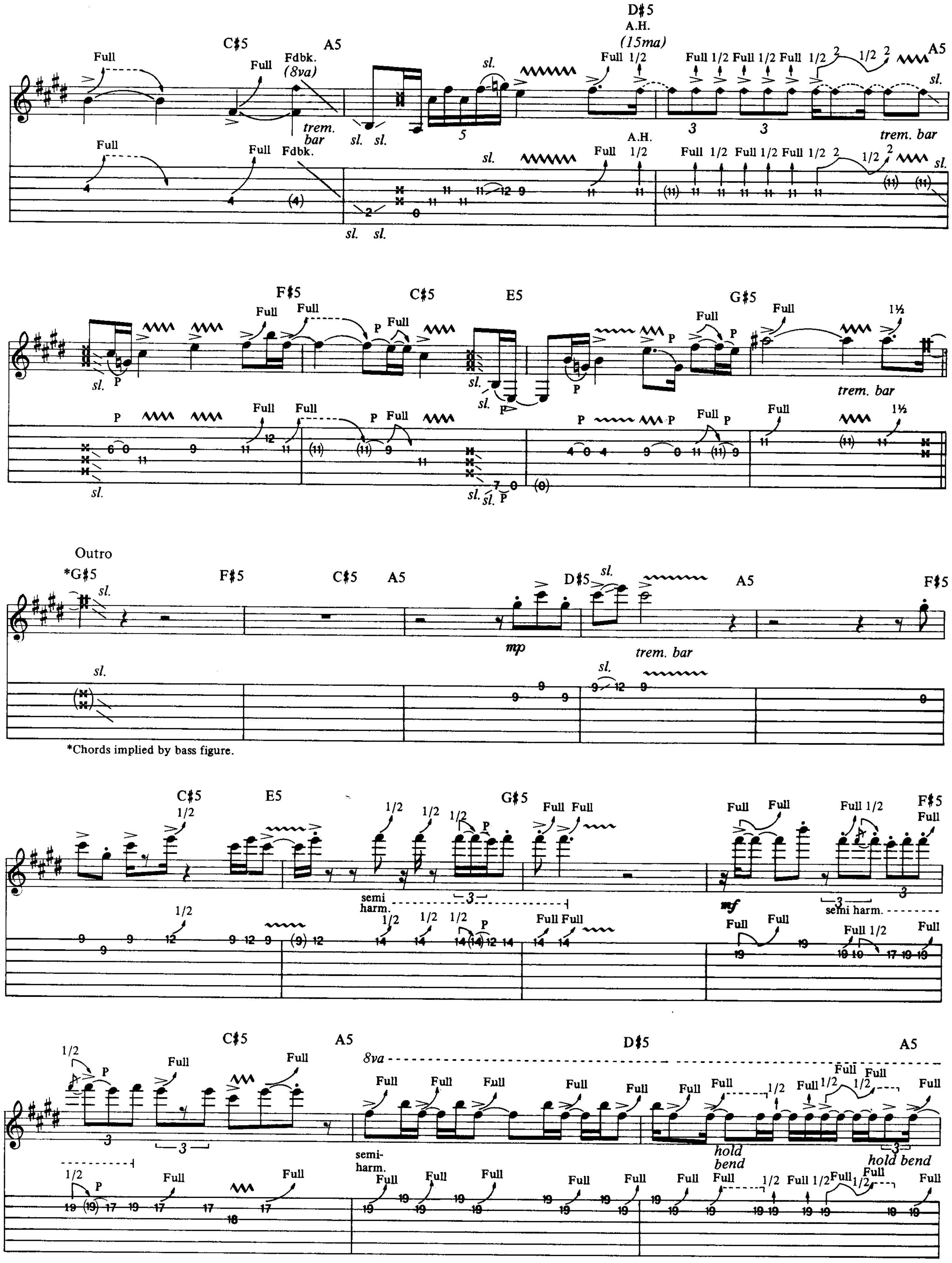



Fdbk.
(8va)
E5 F♯ N.C.
Full
Fdbk. pitch: F♯
E5 F♯ C♯5 N.C.
E5 F♯
N.C.
A.H.
grad. bend
E5 F♯ C♯5 N.C.
*G♯5
F♯5
C♯5
A5
trem. bar
*Chords implied by bass figure.
D♯5
A.H.
(15ma)
A5
F♯5
rake
C♯5
E5
semi-harm.
G♯5
E5 F♯


C♯5 N.C.
Full Full
1/2
trem. bar
Guitar solo
*E♭5
(wah off)
rake
don't pick
sl.
*Chords implied by bass figure.
8va
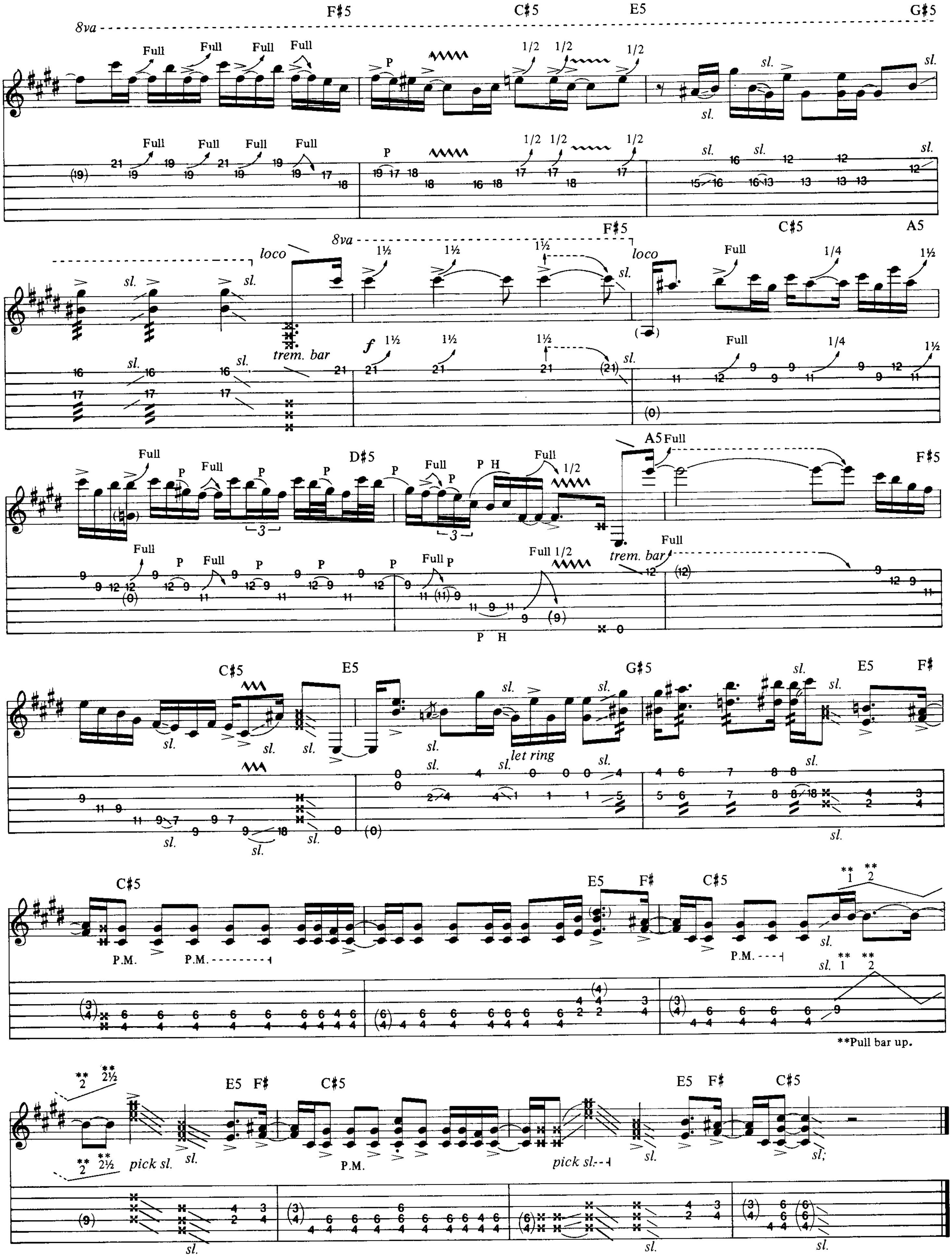

8va
loco
sl.
trem. bar
*Pull bar up.
B5
grad. bend
Full
Harm.
(8va)
trem. bar (trem. bar vibs.
(15ma)
E5
F♯
C♯5
N.C.
*Depress bar before striking note.
** Pull bar up
† Depress bar before striking note, then depress and release bar in specified amounts and rhythm.
†† While grad. depressing trem. bar w/fret hand, tap on bar in specified rhythm with first two fingers of pick hand (first two beats only).
(tapped harm.)
††† Depress bar while sliding up stg. ("lizard down the throat").



*Chords implied by bass figure.



*Chords implied by bass figure.


F#5
C#5
E5
G#5
8va
Full
P
1/2
sl.
loco
1½
1/4
A5
trem. bar
f
D#5
P H
let ring
F#
P.M.
Pull bar up.
pick sl.